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HANDEL'S

JUDAS MACCABÆUS

NOVELLO



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HANDEL'S
Oratorio,
JUDAS MACCABÆUS,
Composed in the Year 1746,
IN VOCAL SCORE,
With a Separate Accompaniment for the
Organ or Piano Forte,
BY
VINCENT NOVELLO.

Ent. Sta. Hall.

Price 12/6

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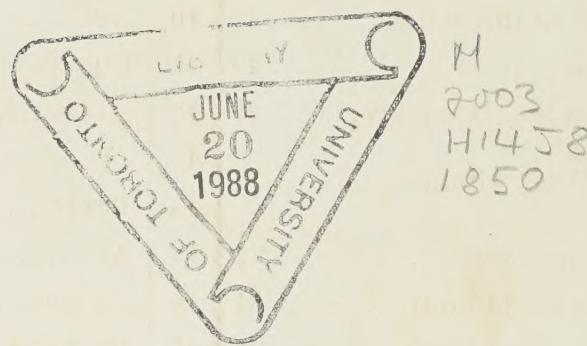
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M
2003
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1850

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32	CHORUS.... Tune your harps.	83	67 AIR..... Rejoice O! Judah.
33	RECIT..... O! let eternal honours.	90	68 CHORUS.... Hallelujah! Amen.

PART THE SECOND.

27	CHORUS.... Fall'n is the foe.	68	62 AIR..... With honour let desert.
28	RECIT..... Victorious hero.	76	63 RECIT..... Peace to my countrymen.
29	AIR..... So rapid thy course is.	77	64 CHORUS.... To our great God.
30	RECIT..... Well may we hope.	80	65 RECIT..... Again to earth.
31	DUET..... Sion now her head	81	66 DUET.... O! lovely peace.
32	CHORUS.... Tune your harps.	83	67 AIR..... Rejoice O! Judah.
33	RECIT..... O! let eternal honours.	90	68 CHORUS.... Hallelujah! Amen.

Orchestration & abbreviations

First Violin	= I	} = Str.
Second do	= II	
Viola	= Va	
Violoncello	= Cello	
Contra Bass.	= B	} = Wood
2 Flutes	= Fl	
2 Oboes	= Ob	
2 Clarinets	= Cl	
2 Bassoons	= Bsn	} = Brass
4. Horns	= Hor	
3 { Trumpets 1.2	= Trp	
" 3	= Trp 3	
3 Trombones	= Trb	
Drums	= Dr	
Organ (play from Vocal Score)	= Org.	

Strings
Oboes
Bassoons

N^o 1.

OVERTURE.

Largo. *Fuzz.* *s.*

hr.

8ves.

hr. *hr.* *hr.*

8ves.

1st *s.* *2^d* *Repeat p.*

8ves.

I *f*

II

hr.

This block contains the handwritten musical score for the Overture. It features four systems of music. The first system starts with a 'Largo' marking in common time, with two staves: the top staff in G minor and the bottom staff in C minor. The second system begins with an 'Allegro' marking in common time, also with two staves: the top staff in G minor and the bottom staff in C minor. The third system continues the 'Allegro' with two staves: the top staff in G minor and the bottom staff in C minor. The fourth system concludes the section with two staves: the top staff in G minor and the bottom staff in C minor. Various dynamics are indicated throughout, including 'Fuzz.', 'hr.', 'Repeat p.', and specific velocity markings like 's.' and 'f'. Measure numbers I and II are also present.

A handwritten musical score for organ, consisting of eight staves of music. The music is written in common time, with a key signature of one flat. The score includes various dynamics such as *tr*, *f*, and *ff*. There are also performance instructions like "Organi" and "Ob. Bn (added)". Red ink is used for markings like "V4" and "B". The score is divided into measures by vertical bar lines.

Ob. Bn (added)

Organ

A handwritten musical score for Händel's "Judas Maccabaeus". The score consists of five staves of music, likely for a harpsichord or organ. The music is in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). There are also performance instructions like "8ves." (octave up) and "dat Segno ♫" (use the sign). The score is written in brown ink on aged paper.

1st
Largo.

2d
dat Segno ♫ 8ves.

Händel's "Judas Maccabaeus" (Novello's Folio Edition)

Fl. & Cl. Bn.

4 Horns

Trombones

N.^o 2.

Largo.

Chorus.—“MOURN, YE AFFLICTED.”

CHORUS.

SOPRANO.

Largo.

CHORUS. *Mourn,*

ALTO. Largo. CHORUS. *Mourn,*

TENOR. Largo. CHORUS. *Mourn,*

BASS. Largo. CHORUS. *Mourn,*

str Largo. *Fl. Cl. Bn.*

Clay CHORUS. *mf*

8ves. *mf*

Mourn....., Mourn, ye afflict-ed children, the remains of

Mourn, Mourn, ye afflict-ed children, the remains

Mourn, Mourn, ye afflict-ed

Mourn, Mourn, ye afflict-ed

8ves.

cap-tive Ju-dah, mourn in so-lemn strains,

of cap-tive Ju-dah, mourn in so-lemn strains, Mourn,

chil-dren, the re-mains of cap-tive Ju-dah,

chil-dren, the re-mains of cap-tive Ju-dah, mourn in so-lemn,

Trib.

5

Mourn.....

ye affl...ed chil...dren, the re...mains of cap...tive Ju...dah, mourn in

Mourn in so...lemn strains: Your sanguine hopes of

so..... lemn strains, Mourn, ye affl...ed

in so...lemn strains: Your sanguine hopes of li...ber...ty give

so..... lemn strains Mourn, Mourn.....

li...ber...ty give o'er, Mourn.....,

chil...dren, mourn in so..... lemn strains: Your sanguine hopes, Your sanguine

intended.

o'er, Your san...guine hopes give o'er, Your he...ro mourn.

....., Your hopes of li...ber...ty give o'er, Your he...ro,

Your hopes of li...ber...ty give o'er, Mourn..... Your

hopes of li...ber...ty give o'er, Your he...ro,

8ves.

friend, Your friend and
 Your friend, Your father is no more,
 he-ro, Your he-ro is no more, Your friend
 friend, and fa...ther is no more, is no more,

 fa...ther is no more. Mourn, ye af..flict..ed chil..dren,
 is no more. Mourn in so..lemn
 and fa...ther is no more. Mourn
 Your he...ro is no more.

 Mourn in so..lemn strains....., Your father is no more.
 strains, in so.....lemn strains, Your father is no more.
 in so..lemn strains....., Your father is no more.
 Mourn, Mourn, ye af..flict..ed children, Your father is no more.

 pp(Voices alone.) p

PED.

En I
Trib II

Trib III

Mus. 3
Strad.

Ob. e Clar added

Music score for Handel's "Judas Maccabeus" (Novello's Folio Edition). The score consists of three staves, each with a treble clef and a key signature of one flat. The vocal parts are in soprano, alto, and bass. The lyrics are as follows:

Your sanguine hopes of li-ber-ty give o'er, Mourn...
Your sanguine hopes of li-ber-ty give o'er, Your sanguine hopes give o'er, Your
Your sanguine hopes of li-ber-ty give o'er, Your
Your sanguine hopes of li-ber-ty give o'er, Your
Your he-ro is no more. *Tyb I*
he-ro, Your father, Your he-ro is no
he-ro, Your father, *Tyb II*
he-ro, Your father, Your he-ro is no more.
Mourn, Mourn in so-lemn strains; *Tyb II*
more. Mourn in so-lemn strains; Mourn ye af-flict-ed
Mourn, Mourn in so-lemn strains; Mourn....
Mourn, Mourn in so-lemn strains; in so-lemn

Red markings include: "Ob. e Clar added" at the top left; "Hoy. 3.4" above the first staff; "Bz mf" above the third staff; "Tyb I" and "Tyb II" in red above the vocal parts; and several red horizontal strokes across the staves.

Mourn, ye afflict-ed chil-dren, Mourn in
 chil-dren, Mourn in so..... lemn, so..... lemn strains, in
 in so_lemn strains; Your sanguine hopes of li...ber...ty give
 strains, Mourn..... in so.. lemn

Flute 1.1

8ves.

so..... lemn strains, Mourn..... in so.. lemn,
 so..... lemn, in so..... lemn strains, Mourn..... in so.. lemn
 o'er: Mourn..... in so.. lemn strains; in so..... lemn
 strains, in so.. lemn strains, Mourn, ye afflict-ed chil-dren, Mourn in

8ves.

so..... lemn strains, Mourn; Your
 mourn in so..... lemn strains: Your he...ro, Your
 so..... lemn strains: Your he...ro, Mourn....
 so..... lemn strains: Your he...ro, Your

9

father, Your hero is no more, Your father is no more,
 father, Mourn, Your hero is no more, Your father is no more,
, Your hero is no more, Your father is no more, Mourn,
 father, Your hero is no more, Your father is no more, Mourn,

Piu Lento.
 Your father is no more, Mourn,

(Voices alone.) p
str. on pp

Your father is no more.

str. pp

N.^o 3.

Recit.—“WELL MAY YOUR SORROWS.”

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

Well may your sorrows breth'ren flow, In all th'expressive signs of woe; Your

8ves.

softer garments tear, And squalid sack-cloth wear; Your drooping heads with ashes strew, And with the flowing

ISRAELITISH WOMAN.

tear Your cheeks be-dew. Daughters, let your distressful cries, And loud lament, ascend the

skies; Your tender bosoms beat and tear With hands remorseless your dis-hevell'd

hair. For pale and breathless Mattathias lies; Sad emblem of his country's miseries!

Strings only

11

N.^o 4.

Duet.—“FROM THIS DREAD SCENE.”

Andante e Staccato.

TREBLE.

4

Andante e Staccato.

TENOR.

4

(*one lower.*)

Andante e Staccato.

ACCOMP.

3

f

4

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</div

scene, these ad...verse.... pow'r's, Ah! whither shall we fly? Ah! whither shall we

fly? O So.ly.ma, from this dread scene, these ad...verse
 Viola 8va Loure So.ly.ma, Thy boasted tow'r's in smo.....

pow'r's, Ah! whither shall we fly? Ah! whither shall we fly! From this dread scene,
 Vla ky ru...ins lie, in smo...

O So.ly.ma, Thy boasted tow'r's in smo...
 Violins ky ru...ins lie. From this dread scene, these ad...verse
 Str.

Va ky ruuins lie. O
pow'r's, Ah! whither shall we fly? Ah! whither shall we fly? O Soly.ma.

Violins

Soly.ma, Thy boast...ed tow'r's in smoky ruins lie,
O Soly.ma, Thy boast...ed tow'r's in smoky ruins

Va Thy boast...ed tow'r's in smo...
(200) lie, in smo...

ky ruuins lie. O Soly.ma, Thy boasted tow'r's
.....ky ruuins lie. From this dread scene, these

Violins
Vla
(Vla)

Va

in smoky ruins lie, in smo...
ad...verse pow...ers, Ah! whither shall we fly?

Va

ky tru...ins lie. O So...ly...ma, Adagio.
O So...ly...ma, O So...ly...ma, Vio
Adagio.

So...ly...ma, Thy boast...ed tow'r's in smo...ky ru...ins lie.
So...ly...ma, Thy boast...ed tow'r's in smo...ky ru...ins lie.

fTempo primo.

This image shows a page from a vocal score for Handel's "Judas Maccabeus". The page contains four systems of music for three voices (Vocal 1, Vocal 2, and Bass) and a piano/violin accompaniment. The vocal parts are in soprano, alto, and bass clef, with basso continuo indicated by a bass clef and a 'C' below it. The piano/violin part is in soprano clef. The music is in common time, mostly in B-flat major. The vocal parts sing in English, with lyrics including "in smoky ruins lie", "Ah! whither shall we fly?", "ky tru...ins lie.", "So...ly...ma", "Thy boast...ed tow'r's in smo...ky ru...ins lie.", and "fTempo primo.". Red ink has been used to mark specific notes and words in the lyrics, such as "smoky", "ruins", "fly", "ky", "truly", "So...ly...ma", "Thy", "boast...ed", "tow'r's", "smo...ky", "ru...ins", and "lie". There are also red marks above the piano/violin staff in the third system. The score includes dynamic markings like 'Adagio.' and 'fTempo primo.'

Sf.
ff.
Bn.

15

N.^o 5.

Chorus.—“FOR SION LAMENTATION MAKE.”

ACCOMP.

Larghetto e un poco piano.

SOPRANO. Poco Piano.

CHORUS. For Si.on lamen.tation make,

ALTO. Poco Piano.

CHORUS. For Si.on lamen.tation make,

TENOR. It added

BASS.

Poco Piano. For Si.on lamen.tation
CHORUS. For Si.on lamen.tation make,

Poco Piano.

With words that weep....., and tears that speak, With
With words that weep....., and tears that speak, With
make, With words that weep....., and tears that speak, With
With words that weep....., and tears that speak, With



words that weep, and tears that speak. For Sion lamens.

words that weep, and tears that speak. For Sion lamenta.

words that weep, and tears that speak. For Sion lamenta.

words that weep, and tears that speak. For Sion lamens.

ta...tion make, With words that weep, For

ta...tion make, With words that weep..., that weep, and tears that

ta...tion make, With words that weep,

ta...tion make, With words that weep..., that weep,

Sion lamentation make, With words that weep, that weep, that weep....,

speak, With words that weep, that weep, with words that weep....,

and tears that speak, with words that

and tears that speak, with words that

with words that weep, and tears that speak. For Si.on la.men.ta.tion
 with words that weep, and tears... that speak. For Si.on la.men.ta.tion
 weep, that weep, and tears... that speak. For Si.on la.men.ta.tion
 weep, that weep, and tears.... that speak. For Si.on la.men.ta.tion

make, With words, With words, With words that
 make, With words that weep, With words that weep, that
 make, With words that weep, that weep, that weep, that weep,
 make, With words that weep, that weep, and tears..... that

Adagio.

weep, With words that weep...., Adagio, and tears, and tears that speak.
 weep, With words that weep...., and tears, and tears that speak.
 weep, With words that weep...., and tears, and tears that speak.
 speak, With words that weep...., and tears, and tears that speak.

Adagio.

N.^o 6. Recit.—“NOT VAIN IS ALL THIS STORM OF GRIEF.”

RECIT. SIMON.

BASS
VOICE.

ACCOMP.

Not vain is all this storm of grief, to vent our sorrows gives relief.

Wretched indeed! But let not Judah's race Their ruin with despond'ing arms em-

brace. Distractful doubt and desperation Ill become the chosen nation.

Chosen by the great I AM! The Lord of Hosts! who still the same, We trust, will

give at...tentive ear To the sin...ce...ri...ty of pray'r.

N^o. 7.

Air.—“PIOUS ORGIES.”

*Largo e sostenuto.*SOPRANO
VOICE.*Largo e sostenuto.*

Soprano Voice:

Largo e sostenuto.

Piano Accompaniment:

Pious orgies, pious airs,

(Voice alone)

De...cent sor...row,

decent pray'rs,

Will to the Lord ascend and

move his pi...ty, his pi...ty, and re.gain his love.

Pious

orgies, pi...ous airs, Decent sorrow, decent sorrow, de...cent pray'r's,

Will to the Lord ascend and move his pi...ty, his pi...ty, and re...gain his

love. Pi...ous or...gies, pi...ous airs, Decent sor...row, decent pray'r's,

Will to the Lord ascend and move his pi...ty, his pi...ty, and re...gain.... his

love.

Full, without Trb & Drums

21

No. 8.

Chorus.—“O FATHER, WHOSE ALMIGHTY POWER.”

Accomp. *Str. C. C.*
Hor. Fl. Tpt.
Larghetto.
p

8ves.

SOPRANO. CHORUS.
ALTO. O Fa...ther, whose al...migh..ty pow'r,
TENOR. O Fa...ther, whose al...migh..ty pow'r,
BASS. O Fa...ther, whose al...migh..ty pow'r,
CHORUS.
O Fa...ther, whose al...migh..ty pow'r, *etc.*

p *(Voices only.)*

earth, the heav'ns and earth, and seas a...dore!
earth, the heav'ns and earth, and seas a...dore!
earth, the heav'ns and earth, and seas a...dore!

earth, the heav'ns and earth, and seas a...dore!

The hearts of Ju...dah, thy de...light, In one de...fensive band u...

The hearts of Ju...dah, thy de...light, In one de...fensive band u...

The hearts of Ju...dah, thy de...light, In one de...fensive band u...

The hearts of Ju...dah, thy de...light, In one de...fensive band u...

The hearts of Ju...dah, thy de...light, In one de...fensive band u...

8ves.

Full without Trbl.

Allegro.

nite. Allegro.

nite. Allegro.

nite. Allegro.

nite. Allegro.

nite. Allegro.

And grant a leader bold and brave, If not to
conquer, born to

f And grant a leader bold and brave, If not to conquer, born to

conquer, born to save. And grant a leader bold and brave, If not to conquer

I
J.

23

And grant a leader bold and brave, If not to conquer, born to
save..... And grant a leader bold and brave, If not to conquer, born to
born to save. And grant a leader bold and brave, And grant a
save. And grant a leader bold and brave, If not to conquer,
save, born to save. If not to conquer, not to conquer,
grant a leader bold and brave, If not to conquer, not to conquer,
leader bold and brave, bold and brave, If not to conquer,
born to save. And grant a leader bold, and grant a leader
born to save. And grant a leader bold, bold, and brave,
born to save. And grant a leader bold, And grant a leader bold,
born to save. And grant a leader bold, And grant a leader bold, And

bold, and grant a leader bold, and grant a leader
 bold, and grant a leader bold, and grant a leader
 bold, and grant a leader bold, and grant a leader
 bold, and grant a leader bold, and grant a leader
 grant a leader bold, and grant a leader bold, and grant a leader

 brave, and grant a leader bold, and grant a leader bold and
 bold and grant a leader bold, and grant a leader bold,
 grant a leader bold, and grant a leader bold, and grant a leader
 grant a leader bold, and grant a leader bold, and grant a leader

 If not to
 grant a leader bold, and grant a leader bold, and grant a leader
 grant a leader bold, and grant a leader bold, and grant a leader

 And

 If not to conquer, If
 And grant a leader bold and
 conquer, born to save.
 And grant a leader
 grant a leader bold and
 grant a leader bold and
 If not to conquer, born to save, and

not to conquer, born to... save, If not to con...quer, If not to
 save, If not to con...quer, If not to con...quer, If not to
 bold and brave, If not to con...quer, If not to con...quer,
 grant a leader bold and brave, If not to con...quer, If not to con...quer,
 8ves. 8ves.

con...quer, And grant a leader bold and brave, If not to con...quer,
 con...quer, And grant a leader bold and brave, If not to con...quer,
 If not to con...quer, And grant a leader bold and brave, If not to
 If not to con...quer, And grant a leader bold and brave, If not to
 If not to con...quer, And grant a leader bold and brave, If not to
 8ves.

born to..... save. If not to con...quer, born to save.
 born to save. If not to con...quer, born to save.
 conquer, born to save. If not to con...quer, born to save.
 conquer, born to save. If not to con...quer, born to ... save.

N^o. 9.

Recit. (accomp.)—“I FEEL THE DEITY WITHIN.”

RECIT. SIMON.

BASS
VOICE.

ACCOMP.

8ves.

I feel, I feel the

Deity within, Who the bright cherubim between, His radiant glory erst dis-

play'd! To Is...rael's distressful pray'r He hath vouchsaf'd a gracious

ear; And points out Mac...ca...bæ...us to their aid. Ju...das shall set the captive

free And lead us on to vic...to...ry!

8ves.

*Sopr.**Ott.**Bn.*

No. 10.

Air.—“ARM, ARM, YE BRAVE.”

Allegro.

BASS VOICE.

Allegro.

Sk. off.

ACCOMP.

Oboes.

Voice alone

Cello & Bass

Arm, arm, ye brave!

Arm, arm, ye brave! a noble cause, a noble cause, The

cause of Heav'n, your zeal... demands, a noble cause, The cause of Heav'n your

zeal.... demands, a no.....ble cause, The cause of Heav'n your zeal demands. FALL

Oboes. *added*

Arm, arm, ye brave!

Oboes.

Arm, arm, ye brave! a no.....ble cause, Arm, arm,

Str.

Br.

Arm, arm, ye brave! Arm, arm, Arm, arm, ye brave! a no.....ble cause, The

Oboes.

cause of Heav'n your zeal... demands, a no.....ble cause, Arm, arm, ye brave! a

noble cause, The cause of Heav'n your zeal demands, your

zeal, The cause of Heav'n your zeal demands.

St. J.

In de-

fence of your na...tion, re...li...gion, and laws, Th'al.migh..ty Je...ho...vah will

strengthen your hands,

In de-fence of your na...tion, re...li...gion,

Oboes.

and laws, Th'al-migh-ty Je-ho-vah will strength-

en, Th'al-migh-ty Je-ho-vah will

strengthen your hands.

Arm, arm, arm, arm, ye brave! a

Fu no-----ble cause, The cause of Heav'n de-mands your zeal, a no-----ble cause:

Arm, arm, ye brave! Arm, arm, ye brave! The cause of Heav'n your zeal de-

Full str.
without F.

N.^o 11.

Chorus.—“WE COME, IN BRIGHT ARRAY.”

51

Allegro.

SOPRANO.

Allegro.

CHORUS. *f*

CHORUS. We come,

...mands *Horn added* *Flute*

f Allegro.

Accomp.

ALTO.

TENOR.

Str. &c.

BASS.

Trp

Dr

ACCOMP.

We come, We come, in bright ar-ray, in bright ar-ray, We come, we
We come, We come, in bright ar-ray, in bright ar-ray, We come, we
We come, We come, in bright ar-ray, in bright ar-ray, We come, we
We come, We come, in bright ar-ray, in bright ar-ray, We come, we

come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah,
come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah,
come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah,
come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah,

Ju..dah, thy sce...tre, thy sce...tre to..... o...bey.
Take I
thy sce...tre to o...bey....., to..... o...bey.
Take II
Ju..dah, thy sce...tre, Ju..dah, thy sce...tre to..... o...bey.
Take III
Ju..dah, thy sce...tre to o...bey.
I

8ves.

Dr.

We come, We come, We
Full

8ves.

T. 10. B. 24 / 7. 3. 4.

come, in bright ar...ray, We come, in bright ar...ray, in bright ar...
come, in bright ar...ray, We come, in bright ar...ray, in bright ar...
come, in bright ar...ray, We come, in bright ar...ray, in bright ar...
come, in bright ar...ray, We come, in bright ar...ray, in bright ar...

T. 10. B. 24 / 7. 3. 4.

ray, in bright ar-ray, Ju-dah, Ju-dah, thy scep-tre, thy
 ray, in bright ar-ray, Ju-dah, Ju-dah, thy scep-tre,
 ray, in bright ar-ray, Ju-dah, thy scep-tre,
 ray, in bright ar-ray, Ju-dah,

scep-tre, Ju-dah, thy scep-tre to obey, Ju-dah, we come,
 Ju-dah thy scep-tre to obey, Ju-dah, we come,
 Ju-dah thy scep-tre to obey, Ju-dah, we come,
 Ju-dah thy scep-tre to obey, Ju-dah, we come,

Ju-dah, thy scep-tre to obey.

(C.D.)

*Oraan*N.^o 12.

Recit. — "TIS WELL, MY FRIENDS."

RECIT. JUDAS MACCABEUS.

TENOR
VOICE.

ACCOMP.

The musical score consists of six staves of handwritten music for Tenor Voice and Piano Accompaniment. The vocal part is in common time, treble clef, and mostly in C major, with some sections in G major indicated by a key signature of one sharp. The piano accompaniment is in common time, bass clef, and mostly in C major, with some sections in G major indicated by a key signature of one sharp. The lyrics are written below the vocal line, corresponding to the musical phrases. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and various slurs and grace notes. The vocal line begins with a melodic line, followed by a section where the piano accompaniment provides harmonic support. The lyrics describe historical events and figures, including the spirit of fathers, exploits in war, and the mighty Joshua.

34

RECIT. JUDAS MACCABEUS.

TENOR
VOICE.

ACCOMP.

'Tis well, my friends; with transport I behold The spirit of our fathers, fam'd of
old For their exploits in war. Oh! may their fire With active
courage you their sons inspire! As when the mighty Joshua fought,
And those amazing wonders wrought; Stood still, o...bedient to his voice, the
sun, 'Till kings he had destroy'd, and kingdoms won.

St. Cecilia's Day

N.^o 13.

Air.—“CALL FORTH THY POWERS.”

Allegro.

TENOR
VOICE.

JUDAS MACCABEUS.

Allegro.

Call forth thy pow'r's my soul, and



dare,

Call forth thy pow'r's my soul, and dare, The conflict, the

conflict of un...e.....qual war....., the

conflict of un....equal war; Call forth thy pow'r's, my

soul, and dare....., and dare .. the conflict of un..

e.....qual war....., and dare the

conflict of un-e.....qual war.

f

Great is the glo-ry of the conq'ring sword, of the conq'ring

p

sword, That triumphs in sweet li-berty restor'd, That tri.....umphs in sweet

li...ber...ty restor'd, in sweet li...ber...ty re...stor'd.

f

Call forth thy pow'rs, my soul, and dare,

Call forth thy pow'rs, my soul, and

dare The conflict, the conflict of unequal war.....

....., and dare the conflict of unequal

war.

Organ

58

N^o. 14. Recit.—“TO HEAVEN’S ALMIGHTY KING WE KNEEL.”

RECIT. ISRAELITISH WOMAN.

VOICE.

To Heav’n’s Almighty King we kneel, For blessings on this ex..em..pla..ry

ACCOMP.

zeal, Bless him, Je..hovah, bless him, and once more, To thy own Israel, liberty re-store.

Strings & Organ

N^o. 15. Air.*—“O LIBERTY! THOU CHIOCEST TREASURE.”

Largo.

VOICE.

Largo.

Organ

ACCOMP.

Violoncello Solo.

ISRAELITISH WOMAN.*

O liberty! thou choicest treasure; Seat of virtue, source of pleasure, Life with-

Cello.

out thee knows no blessing, No endearment worth caressing, No endearment worth caress..

* This Air is generally sung by a Tenor Voice.

Handel’s “Judas Maccabeus” (Novello’s Folio Edition.)

ing, no endearment worth caressing.

Seat of

Cello.

virtue, source of pleasure: O! O liberty! thou choicest treasure, Seat of virtue, source of

pleasure; life without thee knows no blessing, no endearment worth caressing, no en-

dearment, no endearment worth caressing, no endearment, no endearment worth caress-

ing.

No. 16.

Air.—“COME EVER SMILING LIBERTY.”

*Andante.*SOPRANO
VOICE.

Andante.

Come e-ver smiling Li.ber.ty, And with thee bring thy jo-cund train;

Come e-ver smiling Li.ber.ty, And with thee bring thy jo-cund train; Come e-ver smil-ing

smil-ing Li.ber.ty, And with thee bring thy jo-cund train, And with thee bring thy

jo-cund train, thy jo-cund train, thy jo-cund train, And with thee bring thy jo-cund train.

+1

Come e ver... smiling Li.ber.ty, Come e ver... smiling Li.ber.ty,

And with thee bring thy jocund train, thy jocund, jo..... cund train, And with thee bring thy

jo.cund train, thy jo.cund train, And with thee bring thy jo...cund train.

For thee we pant, and sigh for thee,

we pant for thee, With whome ternal pleasures reign, For thee we pant,

we sigh for thee, With whom e_ternal ple_a_sures reign. Come e_ver

smiling Li_ber_ty, And with thee bring thy jo_cund train.

Come e_ver.... smiling Li_ber_ty, Come e_ver.... smiling Li_ber_ty, And with thee bring thy

jo_cund train, thy jo_cund, jo_cund train,

And with thee bring thy jo_cund train.

Organ.

43

N^o. 17. Recit.—“O JUDAS! MAY THESE NOBLE VIEWS INSPIRE.”

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

ACCOMP.

O Judas! may these noble views inspire All Israel with thy true heroic fire.

N^o. 18. *Strings.
(Violas d'izizi)* Air.—“'TIS LIBERTY.”

Larghetto.

TENOR
VOICE.

ACCOMP.

'Tis Li...berty! dear Liberty alone! That

gives fresh beau...ty to.... the sun, That gives fresh beau...ty to.... the sun.

'Tis Liberty! 'Tis Li...ber...ty! dear

Liberty alone! That bids all na...ture look more gay, And lovely life...with

pleasure steal away, And lovely life with pleasure steal a way, And lovely life with pleasure

steal away. 'Tis Li... liberty! dear Li... berty a... lone! dear

Liberty alone! That bids all nature look more gay, And lovely life with pleasure steal a way,

And lovely life, and lovely life with pleasure steal a way.....

Adagio.

....., And lovely life with pleasure

Adagio.

Tempo 1^o:

steal away.

Tempo 1^o:

mf

Strings.

(Violas Divisi)

40

N^o 19.

Duett.—“COME EVER SMILING LIBERTY.”

Andante.

1st SOPRANO. *Come, e...ver smil.ing Li.ber.ty, come,* *smil.ing Li.ber.ty,*

2^d SOPRANO. *Come, e...ver smil.ing Li.ber.ty, smil.ing Li.ber.ty,*

ACCOMP. *p* *Vio.*

And with thee bring thy jo.cund train, with.... thee bring thy

And with thee bring thy jo.cund train, with thee bring thy

We

jo...cund train. *Come, e...ver.... smil.ing Li.ber.ty,*

jo...cund train.

mf *p*

For thee we pant, and sigh for

Come, e...ver smil.ing Li.ber.ty, For thee we pant, and sigh for thee,

The image shows a page from Handel's "Judas Maccabaeus?" (Novello's Folio Edition). It features a musical score for a duet, numbered N^o 19. The key signature is A major (two sharps), and the time signature is common time (indicated by '6/8'). The vocal parts are labeled '1st SOPRANO' and '2^d SOPRANO'. The piano accompaniment is labeled 'ACCOMP.'. The music consists of six staves of handwritten musical notation with lyrics underneath. The lyrics are: 'Come, e...ver smil.ing Li.ber.ty, come,' 'smil.ing Li.ber.ty,' 'Come, e...ver smil.ing Li.ber.ty, smil.ing Li.ber.ty,' 'And with thee bring thy jo.cund train, with.... thee bring thy' (repeated), 'We' (with a red mark over it), 'jo...cund train.' (repeated), 'Come, e...ver.... smil.ing Li.ber.ty,' 'jo...cund train.' (repeated), 'For thee we pant, and sigh for' 'Come, e...ver smil.ing Li.ber.ty, For thee we pant, and sigh for thee,'. There are various dynamics and performance instructions written in red ink, such as 'Strings.', '(Violas Divisi)', 'Andante.', 'p', 'Vio.', 'mf', 'p', and 'We'. The score is on a single page with a large margin at the bottom.

thee....., and sigh for thee, With whom e...ter...nal ple...a...sures reign.

For thee we pant, and sigh for thee, With whom e...ter...nal ple...a...sures reign.

Come, e...ver....smil...ing Li...ber...ty,

Come, e...ver smil...ing Li...ber...ty,

With whom e...ter...nal, With whom e...ter...nal

With whom e...ter...nal, With whom e...ter...nal

ple...a...sures reign.

ple...a...sures reign.

Strings.

02
Ty½
Dr.

N° 20.

Chorus.—“LEAD ON.”

Allegro.

CHORUS.

SOPRANO.

Allegro. CHORUS. Lead on, lead on, lead on,

Allegro. Lead on, lead on, Lead on, lead on, Ju-dah dis-

Allegro. *f* *stry.* Lead on, lead on, *Full* Ju-dah dis-

Dy. 8ves.

8yes.

| *Ful* |

Lead on, lead on,
load of hostile chains. Lead on, lead on,
load of hostile chains. Lead on, lead on,

Juddah dis...
Juddah dis.dains, Juddah dis.
Juddah dis.dains, Juddah dis.dains,

PED Svc.

Svc.

Ju..dah dis.dains, Ju..dah dis.dains the gall..ing load of hos....tile

dains the gall..ing load of hos..tile chains, of hos.....tile

dains the gall..ing, gall..ing load, the gall..ing load of hos..tile

Ju..dah disdains the gall..ing,gall..ing load, the gall..ing load of hos..tile

chains.

Lead

chains, Ju..dah dis.dains the gall..ing load of hos...tile chains. Lead

chains, Ju..dah dis.dains the gall..ing load of hos...tile chains. Lead

chains, Ju..dah dis.dains the gall..ing load of hos..tile chains. Lead

on, lead on, Ju.dah dis..dains the galling load of hostile chains. Lead on, lead

on, lead on, Ju.dah dis..dains the galling load of hostile chains. Lead on,

on, lead on, Ju.dah dis..dains the galling load of hostile chains. Lead on, lead

on, lead on, Ju.dah dis..dains the galling load of hos..tile chains. Lead on, lead

on, Judah disdains the galling load of hostile chains, the load of hostile chains. Lead
 on, Judah disdains the galling load of hostile chains, the load of hostile chains. Lead
 on, Judah disdains the galling load of hostile chains. Lead
 on, Judah disdains the galling load of hostile chains. Lead
 on, Judah disdains the galling load of hostile chains. Lead

8ves.

Trb 4 Dr.

on, lead on, Judah disdains the galling load of hostile, hostile chains, Ju.dah dis.
 on, lead on, Judah disdains the galling load of hostile, hos..tile chains, Ju.dah dis.
 on, lead on, Judah disdains the galling load of hostile, hos..tile chains, Ju.dah dis.
 on, lead on, Judah disdains the galling load of hos.....tile chains, Ju.dah dis.

dains, Ju..dah dis.dains the gall..ing load of hos.....tile chains.
 dains, Ju..dah dis.dains the gall..ing load of hos.....tile chains.
 dains, Ju..dah dis.dains the gall..ing load of hos.....tile chains.
 dains, Ju..dah dis.dains the gall..ing load of hos.....tile chains.

Organ

(*8 Strings last line*)

50

N.^o 21.

Recit.—“SO WILL'D MY FATHER, NOW AT REST.”

RECIT. JUDAS MACCABAEUS.

TENOR
VOICE.

So will'd my Father, now at rest In the e..ter..nal mansions of the blest;

“Can ye behold,” said he, “the miseries In which the long insulted Judah lies? Can ye be..

hold their dire distress, And not, at least, attempt redress?” Then faintly, with expiring

breath, Re..solve, my sons, on li..ber..ty or death!” We

(accomp:)

Strings
(accomp:)

come, we come; Oh see, thy sons pre-prepare The rough ha-
 bi..li.ments of war, With hearts in.tre.pid, and revengeful hands, To
 ex..e.cute, O sire! thy dread commands.

N.^o 22. *Str.* *R. Bn.* **Chorus.*—“DISDAINFUL OF DANGER.”**

Rise *Allegro.*

ALTO. *Allegro.*

TENOR. *Allegro.*

BASS. *Allegro.*

ACCOMP. *Allegro.*

Allegro.

* Generally sung as a *Trio*, and repeated in *Chorus*.

*1st Time as a Trio.**1st Time as a Trio.**Bn I*Dis...dain...ful of
1st Time as a Trio.

Dis...

*1st Time as a Trio.**I**Han'*

8ves.

Dis...dain...ful of danger, we'll rush on the foe, we'll
 danger, we'll rush on the foe, on the foe, Dis...dain...ful of danger, we'll
 -dain...ful of dan...ger, we'll rush on the foe, Dis...dain...ful of danger, we'll

rush on the foe, Dis...dain...ful of danger, we'll rush on the foe, we'll rush on the

rush on the foe, we'll rush on the foe,

Dis...

rush on the foe, Dis...dain... ful of

8ves.

S/7
F/F

foe, we'll rush on the foe, Dis... dainful we'll rush on the
 dain... ful of danger, we'll rush on the foe, Dis... dainful we'll rush on the
 dan... ger, Dis... dainful we'll rush on the

(Fl. 1^o)

foe, That thy pow'r, O Je... ho.vah! all na.tions may know, thy
 foe, That thy pow'r, O Je... ho.vah! all na.tions may know, thy
 foe, That thy pow'r, O Je... ho.vah! all na.tions may know, thy

(Sty. B.
Bn)

pow'r, O Je... ho.vah! all nations may know.
 pow'r, O Je... ho.vah! all nations may know.
 pow'r, O Je... ho.vah! all nations may know.

4 Hrs (added)

f
 8vss.

Dis...dainful of danger we'll rush on the foe, we'll rush on the
Bass
 Dis...dainful of dan...ger

I

foe, on the foe....., Dis...dainful of danger, Dis.
 we'll rush on the foe, we'll rush on the foe, Dis...dainful of danger, Dis.

Dis...dain...

Horn 3/4 8ves.*Fl.*

dain...ful of danger, we'll rush on the foe, dis...dainful we'll rush on the foe,
 dain...ful of danger, we'll rush on the foe, dis...dainful we'll rush on the foe,
 ful of danger, we'll rush on the foe, dis...dainful we'll rush on the foe,

Dis-dainful we'll rush on the foe, That thy

Dis-dainful we'll rush on the foe, That thy

Dis-dainful we'll rush on the foe, That thy

|*Full*

mf
8ves.

pow'r, O Je...ho.vah! all na.tions may know, thy pow'r, O Je...ho.vah! all

pow'r, O Je...ho.vah! all na.tions may know, thy pow'r, O Je...ho.vah! all

pow'r, O Je...ho.vah! all na.tions may know, thy pow'r, O Je...ho.vah! all

na.tions may know, That thy pow'r, O Je...ho.vah! all

na.tions may know, That thy pow'r, O Je...ho.vah! all

na.tions may know, That thy pow'r, O Je...ho.vah! |*Full* all

na..tions may know, That thy pow'r, O Je..ho..vah! all na..tions may

know.

na..tions may know, That thy pow'r, O Je..ho..vah! all na..tions may

know.

na..tions may know, That thy pow'r, O Je..ho..vah! all na..tions may know.

I

Va

B

8ves.

II

*

I

8ves.

8ves.

Full

f

8ves.

N.^o 23. Recit.—“AMBITION! IF E’ER HONOUR WAS THINE AIM.”

RECIT. JUDAS MACCABAEUS.

TENOR
VOICE.

Tenor Voice:

Am...bi...tion! if e'er ho..nour was thine aim,

Tenor Voice:

Chal...lenge it here: The glo...rious cause gives sanction to thy claim:

N.^o 24. *String* Air.—“NO UNHALLOW'D DESIRE.”

Allegro.

TENOR
VOICE.

Tenor Voice:

Allegro.

Tenor Voice:

No, no un.hallow'd desire Our breasts shall in..spire;

No, Nor lust of un..bound..ed pow'r, Nor lust of un..bound..ed

pow'r; No, no un.hallow'd de..sire Our breasts shall in...spire, Nor

lust of un..bound..ed pow'r, Nor lust of un..bound..ed pow'r.....

, Nor lust of un..bound..ed

pow'r; But

peace to obtain, Free peace let us gain, And conquest shall

Voice alone

ask no more....., no more, no more, And

p shr.

conquest shall ask no more.

Sing in Sustaining the Bass

But peace to obtain, Free peace let us gain, And

conquest shall ask no more, And conquest shall ask no

more....., no more, no more, no more.....

....., And

conquest shall ask no more, But peace.... to obtain, Free

peace let us gain, And con..quest shall ask..... no more.

mf

N^o 25.

Organ

61

Recit.—“HASTE WE, MY BRETH’REN.”

(? 4th higher)

Musical score for Recit. "Haste we, my breth'ren". The score consists of two staves. The top staff is in common time, common key, and has a treble clef. It contains a single melodic line. The bottom staff is in common time, common key, and has a bass clef. It contains harmonic chords. The lyrics "Haste we, my breth'ren, haste we to the field; Dependent on the Lord, our strength and shield." are written below the staves.

N^o 26.

Chorus.—“HEAR US, O LORD!”

CHORUS.

A Tempo Giusto.

SOPRANO.

Musical score for Chorus "Hear us, O Lord!". The soprano part is shown in a single staff. The key signature is one flat, and the tempo is A Tempo Giusto. The lyrics "Hear us, O Lord! O Lord! on Thee we call....." are written below the staff.

ALTO.

Musical score for Chorus "Hear us, O Lord!". The alto part is shown in a single staff. The key signature is one flat, and the tempo is A Tempo Giusto. The lyrics "Hear us, O Lord! O Lord! Hear us, O Lord! on Thee we call....." are written below the staff.

TENOR.

Musical score for Chorus "Hear us, O Lord!". The tenor part is shown in a single staff. The key signature is one flat, and the tempo is A Tempo Giusto. The lyrics "Hear us, O Lord! O Lord! on Thee we call....." are written below the staff.

BASS.

Musical score for Chorus "Hear us, O Lord!". The bass part is shown in a single staff. The key signature is one flat, and the tempo is A Tempo Giusto. The lyrics "Hear us, O Lord! O Lord! on Thee we call....." are written below the staff.

ACCOMP.

Musical score for Chorus "Hear us, O Lord!". The accompaniment is shown in a single staff. The key signature is one flat, and the tempo is A Tempo Giusto. The lyrics "Hear us, O Lord! O Lord! on Thee we call....." are written below the staff.

Musical score for Chorus "Hear us, O Lord!". The score continues with multiple staves for the voices and accompaniment. The lyrics "on Thee we call....., on Thee we call..... Hear us, call....., O Lord! on Thee we call..... Hear us,, O Lord! on Thee we call. Hear us, Lord! O Lord! on Thee we call, on Thee we call..... Hear us," are written below the staves.

Hear us, Hear us, O Lord! on Thee we

Hear us, O Lord! on Thee we call, Hear us,

Hear us, O Lord! on Thee we call....., Hear us,

Hear us, Hear us, O Lord! on Thee we call.....

call. Hear us, Hear us, Hear us, Hear us, Hear us, O

Hear us, Hear us, Hear us, Hear us, Hear us, O

Hear us, Hear us, Hear us, Hear us, Hear us, O

..... Hear us, Hear us, Hear us, Hear us, Hear us, O

Soft voice

Lord! on Thee we call, Resolv'd on conquest or a glorious fall.

Lord! on Thee we call, Resolv'd on conquest or a glorious fall.

Lord! on Thee we call, Resolv'd on conquest or a glorious fall.

Lord! on Thee we call, Resolv'd on conquest or a glorious fall.

Trb. added

60

Resolv'd

Re-solv'd on

Re-solv'd on

Re-solv'd on

Resolv'd on con-quest, Resolv'd or a glo-rious fall, Re-solv'd

on con-quest or a glorious fall, on conquest

con-quest, Résolv'd on con...quest or a glorious fall, on conquest

conquest or a glo...rious, a glorious, a glorious fall, a glorious fall.

...., or a glo...rious fall.

Resolv'd on con-quest

on conquest, resolv'd on

conquest or a glo...

rious, glorious fall.

on conquest, resolv'd, or a glorious fall.

Resolv'd on

on conquest or a glorjous fall.

Re-solv'd, or.....

8ves.

or a glo... rious fall, Resolv'd on conquest,
 a glorious, glo... rious fall, Resolv'd on conquest; Re... solv'd
 conquest or a glorious fall, Resolv'd on conquest, Resolv'd, Re... solv'd on
 a glo... rious fall, Resolv'd on conquest, Resolv'd on conquest,
 Resolv'd on con... quest or a glorious fall. *Fall* *a* *c.1*
 on conquest or a glorious fall. *Hear us,* *Hear us,* on Thee we
 conquest, resolv'd on con... quest. *Hear us,* *Hear us,* *c.2*
 on conquest, on conquest or a glorious fall. *Hear us,* *Hear us,*
Hear us,

8 ves.

call, *O Lord!* on Thee we call,
 Lord! on Thee we call, *O Lord!* on Thee we call, Hear us,
O Lord! on Thee we call Hear us, *Hear us,*
B.1. Hear us, *O Lord!* *O Lord!* *O Lord!* on Thee we call.
P. *P.* *H.W.L.*

Sotto Voce

A handwritten musical score for a choral piece. The score consists of six staves of music, each with a vocal line and an accompaniment line. The vocal parts are in soprano, alto, tenor, and bass. The accompaniment parts are for strings (Violin I, Violin II, Cello, Bass), harp, and organ (Pedal). The music is in common time, with various dynamics and performance instructions.

The lyrics are as follows:

Hear us, O Lord! on Thee we call: Resolv'd on con quest, Resolv'd on
Hear us, O Lord! on Thee we call: f Resolv'd on con quest
O Lord! on Thee we call: Resolv'd on con quest
Hear us, O Lord! on Thee we call: Resolv'd on con quest, Resolv'd on

Full without Dr. D₉ PED. 8ves.
con quest or a glorious fall. Resolv'd on conquest or..... a glo...rious,
or a glorious, glo.....rious fall. Resolv'd on conquest or a
or a glo.....rious fall, or a glorious fall....., a glo...rious,a
con quest or a glorious fall,

glo.....rious fall. Resolv'd..... on conquest or a
glo.....rious fall, a glo.....rious fall. Re... solv'd on conquest or a
glo.....rious, glo ..rious, glo.....rious fall. Re... solv'd on conquest or a
or a glorious fall, or a glorious fall. Re... solv'd on conquest or a

8ves.

Red ink markings include: *Sotto Voce*, *Full without Dr.*, *D₉*, *PED.*, *8ves.*, *Str. & Harp*, *Re... solv'd*, and *Full*.

glori...ous fall, Resolv'd on conquest or..... a glori...ous
 glo...rious fall, Resolv'd on conquest, Resolv'd on conquest or a glo...rious
 glo...rious fall, Resolv'd on conquest,
 glo...rious fall, Resolv'd on conquest, or a glori...ous fall, or a glori...ous
 glo...rious fall, Resolv'd....., or..... a glori...ous fall, Resolv'd on
 glo...rious fall, Resolv'd on conquest, or fall, a glori...ous
 Resolv'd on conquest, on conquest, or a glori...ous fall,
 fall, a glori...ous fall, Resolv'd on conquest or a glori...ous fall,
 conquest, or..... a glo...rious, glo...rious
 fall, Resolv'd on conquest, or a glori...ous fall,
 Resolv'd on conquest or a glori...ous fall, Resolv'd on
 Resolv'd on conquest or a glori...ous

Horn. *F. 1* *F. 2*

PED. 8ves.

6

fall. Resolv'd on conquest, on conquest, on conquest, or a glorious
 Resolv'd on conquest, on conquest, on conquest, on conquest, or a glorious
 conquest, on conquest, on conquest, on conquest, on conquest, or a glorious
 fall. Resolv'd on conquest, on conquest, on conquest, on conquest, on conquest, or a glo... rious

Tyl

8ves.

glori... us fall, Hear us, O Lord! on Thee..... O Lord! on Thee we call; Resolv'd on conquest,
 glori... us fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,
 glori... us fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,
 glori... us fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

Fall
Oryz

f

or a glo... rious fall.

ff or a glo... rious fall.

or a glo... rious fall.

or a glo... rious fall.

8ves.

Sopr.
Mus.
+ Har.
Tut.

PART THE SECOND.

Chorus. — "FALL'N IS THE FOE."

N^o 27.

Allegro Moderato.

SOPRANO.

Music for Soprano, Alto, Tenor, Bass, and strings (Violin, Cello, Double Bass). The vocal parts sing "Allegro Moderato". The strings play a rhythmic pattern of eighth and sixteenth notes. The bassoon and oboe provide harmonic support.

ALTO.
TENOR.

BASS.

Str.
H. Cl. Bn.
Oboe.
ACCOMP.

Allegro Moderato.

Continuation of the musical score. The vocal parts enter sequentially. The strings provide harmonic support throughout the section.

Continuation of the musical score. The vocal parts enter sequentially. The strings provide harmonic support throughout the section.

8ves.

8ves.

CHORUS.
 Fall'n is the foe, Fall'n is the foe; so fall.... thy foes, so
 Fall'n is the foe, Fall'n is the foe; so fall... thy foes, so

CHORUS.
 Fall'n is the foe;
 fall thy foes! O Lord!

CHORUS.
 Fall'n is the foe;

fall thy foes! O Lord!

8ves.

CHORUS.
 Fall'n is the foe;

fall thy foes, so fall.... thy foes,

Fall'n is the foe; so fall... thy foes,

Bn
Tyk L

ff

Fall'n is the foe; so fall... so fall... thy foes.... O Lord! Fall'n is the foe;
Fall'n is the foe; so fall thy foes O Lord! Fall'n is the foe;
Fall'n is the foe; Fall'n is the foe;
Fall'n is the foe; Fall'n is the foe;
Fall'n is the foe; Fall'n is the foe;

8ves.

Fall'n is the foe; so fall thy foes.... O Lord!
Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!
Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!
Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!

Where warlike Ju..... das wields... his righ.... teous sword, Where warlike Ju..... das
Where warlike Ju..... das

wields his righ...teous sword,his righteous,righ... teous,righteous sword,Where warlike

wields his righ...teous sword,his righteous sword,
Va
B.I.

Where warlike Ju... das wields... his righ... teous
B.I.
B Where warlike Ju... das

Judas wields his righteous sword,his righteous sword,his righteous sword.

St. e
BII

Where warlike Ju... das
 sword, his righ...teous, righ... teous sword,his righteous sword,his righteous sword
 wields his righ...teous, righ... teous sword

F.
ok
C2

Fall'n is the foe,

wields his righ... teous sword.

sword,Where warlike Judas wields his righ... teous sword.

Where warlike Ju... das wields his righ... teous sword.

Sves.

Where warlike Ju.....das wields... his righ.....teous sword, his righ.....teous
 Fall'n is the foe; Where warlike Judas wields his righ.....
 Fall'n is the foe; so fall thy foes, O Lord! so

Fall'n is the foe; so fall thy foes, O Lord!

Brass Trb. II 8ves.

sword, Fall'n is the foe, Where warlike Judas wields his righteous
 teous sword, Fall'n is the foe,
 fall thy foes, O Lord! Where warlike Ju.....das wields... his righ.....teous
 Trb. I Trb. 3

Where warlike Judas wields his righ.....teous sword, Fall'n is the

sword, Fall'n, Fall'n, Fall'n is the foe, Fall'n,
 Fall'n is the foe, Fall'n, Fall'n, Fall'n is the foe, Fall'n,
 sword, Fall'n, Fall'n, Fall'n, Fall'n is the foe, Fall'n,
 Fall'n is the foe, Fall'n, Fall'n, Fall'n is the foe, Fall'n,

cl. Br. Finale

Fall'n is the foe, Wherewarlike Ju... das wields his righ... teousword, Where warlike
 Fall'n is the foe,
 Fall'n is the foe,
 Fall'n is the foe,
 Fall'n is the foe,

Ju..... das wields.... his righ... teous sword,his righteous, righ..... teous
 Ju..... das wields.... his righ... teous sword,his righteous, righ..... teous

sword,his righteous sword. Fall'n is the
 Where warlike
 sword,where warlike Ju... das wields his righ... teous sword,his righteous sword.
 Where warlike Ju... das wields his righ... teous sword,his righteous sword.

♩

foe, Where warlike Ju... das wields his righ... teous sword.
 Ju... das wields.... his righ... teous sword, his righ... teous, righ...

Fall'n is the foe; Where war like Ju... das
 Fall'n is the foe; so fall thy foes, O Lord!

Fall'n is the foe, Where warlike Ju... das, war like Ju... das
 teous sword, Where warlike Ju... das,
 wields his righ... teous sword, Where warlike Ju... das,
 war like Ju... das

Fall'n is the foe, Where warlike Ju... das, war like Ju... das
 Full

wields, wields, wields his righteous sword. Fall'n,
 wields, wields, wields his righteous sword. Fall'n,
 wields, wields, wields his righteous sword. Fall'n,
 wields, wields, wields his righteous sword. Fall'n,

cl. Bn

Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so
 Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so
 Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so
 Fall'n, Fall'n is the foe; f so fall thy foes, O Lord! so
Horn 12 added
 fall thy foes, O Lord! Where war-like Ju.....das wields... his righ.....teous
 fall thy foes, O Lord! Where war-like Ju....das wields his righ.....teous
 fall thy foes, O Lord! Where war-like Ju....das wields his righ.....teous
 fall thy foes, O Lord! Where war-like Ju.....das wields... his righ.....teous
slay Bz
 sword, Where war-like Ju....das wields his righ.....teous sword.
 sword, Where war-like Ju....das wields his righ.....teous sword.
 sword, Where war-like Ju....das wields his righ.....teous sword.
 sword, Where war-like Ju....das wields his righ.....teous sword.
full

N^o. 28.

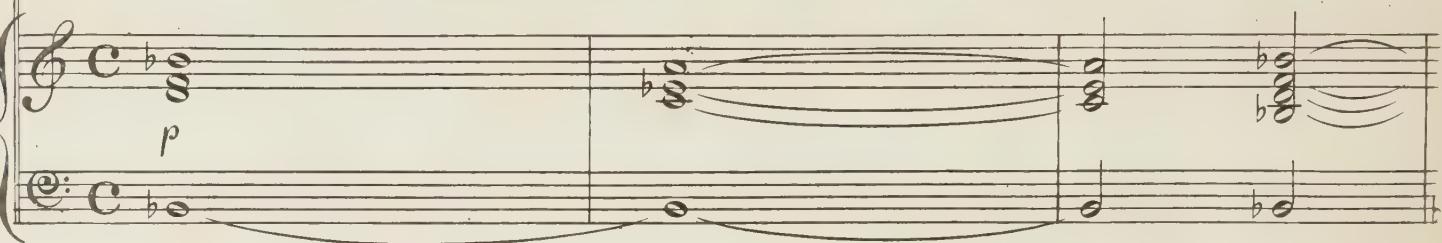
Recit.—“VICTORIOUS HERO.”

RECIT. ISRAELITISH MAN.

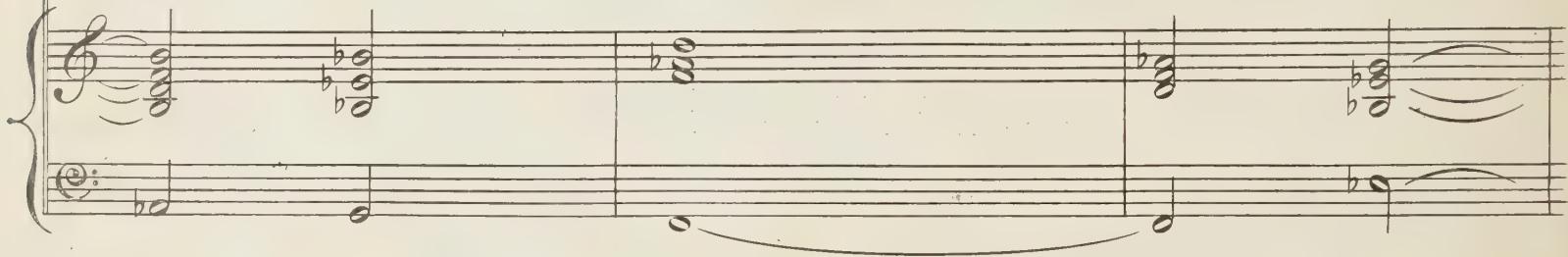
TENOR
VOICE.

Victorious hero! Fame shall tell, With her last breath, how Apollonius fell: And

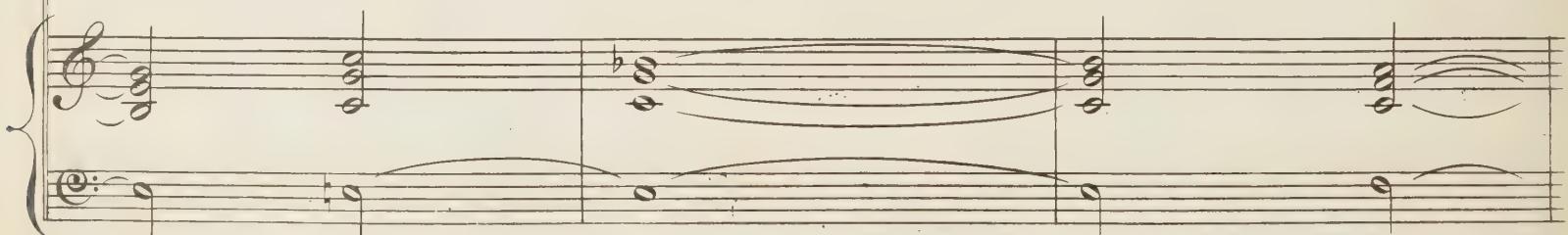
ACCOMP.



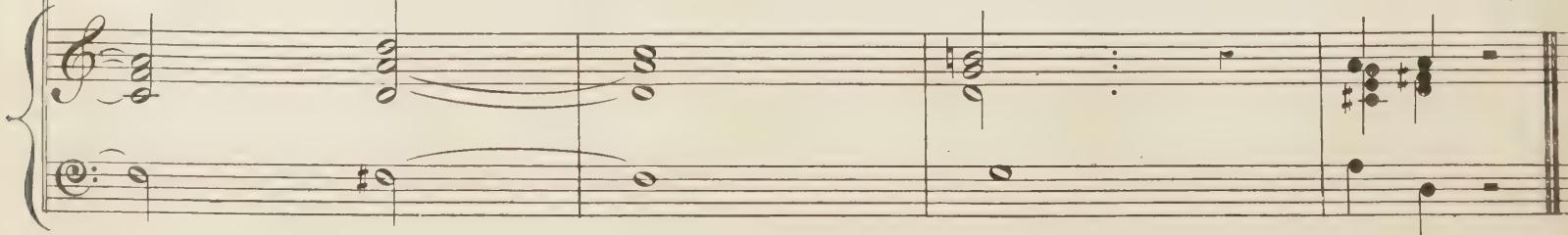
all Samaria fled, by thee pursued Through hills of carnage and a sea of blood: While



thy resistless prowess dealt a-round, With their own leader's sword, the deathful wound. Thus,



too, the haughty Seron, Syria's boast, Before thee fell, with his unnumber'd host.



N^o. 29.

Air.—“SO RAPID THY COURSE IS.”

Allegro.

VOCAL.
ACCOMP.

Allegro.

So rapid thy course is,
Not numberless forces

With stand thy all conquer ing sword, thy all

conquer ing sword; So ra pid thy course is, Not number less

for ces With stand thy.... all conquer ing sword.

So ra pid, So ra pid thy course is,

Not number less forces With stand thy all

conquer-ing sword, thy all..... thy all.....

..... con-quer-ing sword. So

Ad lib:

rapid thy course is, Not number less for .ces Withstand thy all..... con-quer-ing

sword.

Tempo.

Fine.

Tho' na.tions sur.round thee, No pow'r shall con.found thee, 'Till free
dom a.gain be re.stor'd. Tho' na.tions sur.round thee, No pow'r shall con.
found thee, 'Till free..... dom a.gain be re.stor'd.

Adagio. *dal Segno.* *Tempo 1.* *S.*

....., 'Till freedom a.gain be re.stor'd. *Tempo 1.* *S.*

Adagio. *dal Segno.*

N.^o 30. Recit.—“WELL MAY WE HOPE OUR FREEDOM TO RECEIVE.”

Voice. *Recit.*

Well may we hope our freedom to receive, Such sweet transporting joys thy actions give.

Accomp.

N^o. 31.

Duett.—“SION NOW HER HEAD SHALL RAISE.”

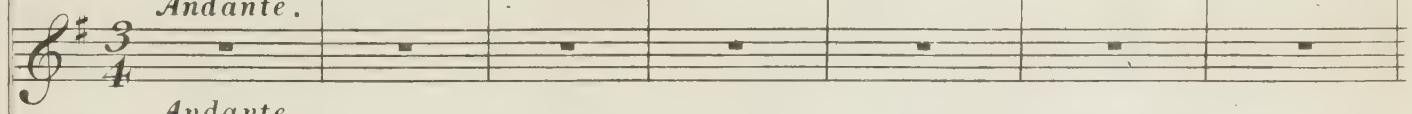
81

Andante.

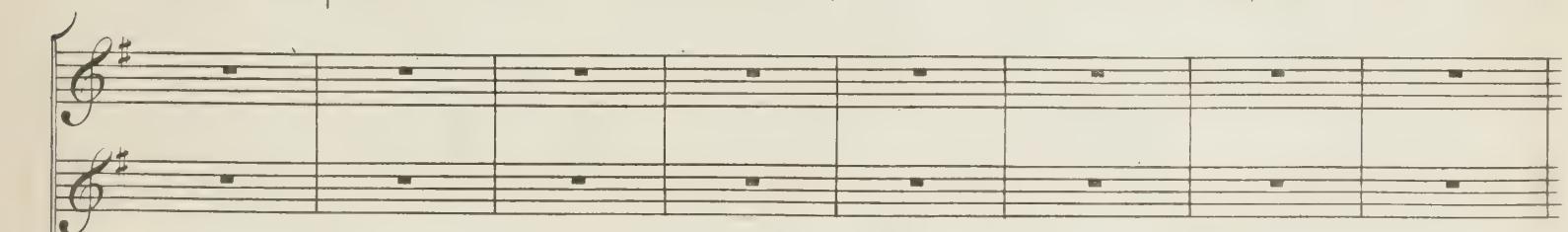
1st. VOICE.



2nd. VOICE.



ACCOMP.



Sion now her head shall raise; Tune your harps,



Tune your harps, Tune your harps to songs of praise.



Sion now her head shall raise; Tune your harps, Tune your harps,

Tune your harps to songs of

Tune your harps to songs of praise,

praise....., Tune your harps to songs of

Tune your harps to songs of praise.....

praise, Tune your harps, Tune your harps to songs of praise, Tune your

....., Tune your harps, your harps, Tune your harps to songs of praise.

*Collected
only*

N^o. 32.

Chorus. (5 voices.) — "TUNE YOUR HARPS."

SOPRANO.
(Solo.) SOLO.

harps..... to songs of praise.

st. SOPRANO. CHORUS.

Tune your harps, Tune your harps, Si...on now.....

2d. SOPRANO. CHORUS.

Tune your harps, Tune your harps, Si...on now.....

ALTO. CHORUS.

Tune your harps, Tune your harps, Si...on

TENOR. CHORUS.

Tune your harps, Tune your harps, Si...on

BASS. CHORUS.

Tune your harps, Tune your harps, Si...on

ACCOMP. f CHORUS. (Voice alone) f PED. Sves.

..... her head shall.... raise;

..... her head shall.... raise;

now..... her head shall raise; Tune your harps, Tune your harps, Tune your

now her head shall raise; Tune your harps, Tune your harps, Tune your

now..... her head shall raise; Tune your

f Full

Tune your harps to songs of praise; Tune your harps to songs of praise, to
Tune your harps to songs of praise; Tune your harps to songs of praise, to
harps to songs of praise, to songs of praise; Tune your harps to songs of praise, to
harps to songs of praise, to songs of praise; of praise
harps to songs of praise of praise
songs of praise, to songs of praise, of praise;
songs of praise, to songs of praise, of praise;
songs of praise, to songs of praise, of praise;
..... Tune your harps to songs of praise;
..... Tune your harps to songs of praise;
Si....on now her head shall
Si....on now her head shall
Si....on now her head shall raise, her head shall
Si....on now her head shall raise, her head shall raise, her head shall
Si....on now her head shall raise, her head shall raise, her head shall
8ves.

raise, shall raise....., now her head, her head shall raise; Tune your
 raise, shall raise....., now her head, her head shall raise; Tune your harps, your
 raise, her head shall raise, now her head shall raise;
 now her head shall raise, her head, now her head shall raise;
 raise, her head shall raise, now her head shall raise;

harps, Tune your harps , Tune your harps to songs
 harps, Tune your harps , Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps
 Tune, Tune your harps, Tune your harps
 of praise, Tune your harps, Tune your harps, Tune your
 of praise, Tune your harps, Tune your harps, Tune your harps your
 to songs of praise, Tune your harps, Tune your harps, Tune your harps your
 to songs of praise, Tune your harps,
 to songs of praise,

Wind &
Cello

harps, Tune your harps....., Tune your harps to songs
 harps, Tune your harps....., Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps to songs
 Tune, Tune your harps, Tune your harps.....

Vio. *Vla.* *Wind & Cello*

of praise; Sion now..... her head shall raise, Sion now her head shall
 of praise; Sion now..... her head shall raise, Sion now her head shall
 of praise; Sion now..... her head shall raise,
 to songs of praise; Sion now her head shall raise, Sion now her head shall
 to songs of praise; Sion now..... her head shall raise;

Full

raise; Tune your harps to songs....., to songs of praise,
 raise; Tune your harps to songs....., to songs of praise,
 now her head shall raise;.... Tune your harps to songs of praise, Tune your harps,
 raise; Tune your harps to songs....., to songs of praise, Tune your harps,
 Tune your harps to songs....., to songs of praise, Tune

PED. 8ves.

Tune your harps,

Tune your harps,

Tune your harps, Tune your harps, Tune your harps,

Tune your harps,

Tune your harps, Tune your harps, Tune your harps, your

Tune your harps, Tune your harps, Tune your harps, your harps,

Ob. 2

Tune your

Tune

your harps, your

Tune

your harps, Tune your harps, Tune your harps,

Tune

your harps, Tune your harps, Tune your harps, Tune your harps, your

Tune

your harps, Tune your harps, Tune your harps, your harps,

I

Cello

harps,

Si . on now her head, now her head shall

harps,

Si . on now her head, now her head shall

now her head shall

harps, Si . on now her head, now her head shall raise; Tune your harps , Tune your

Si . on now her head, now her head shall raise; Tune your harps , Tune your

Vio

Va. Bn

raise; Tune your harps to songs of praise.

pl

raise; Tune your harps to songs of praise.

raise; Tune your harps to songs, Tune, Tune, Tune your harps to songs of praise,

harps to songs of praise, Tune, Tune, Tune your harps to songs of praise,

harps to songs of praise,

Str.

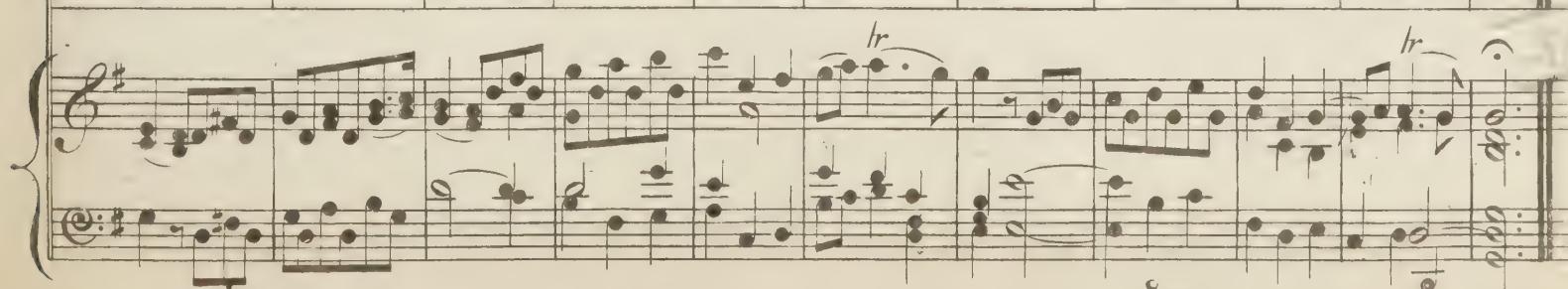
Senza
Contro Bass.

Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
Tune your harps to songs of praise, to songs of praise, Tune your
Tune your harps to songs of praise, to songs of praise, Tune..... your
Tune your harps to songs of praise, to songs of praise, Tune your harps, Tune your
Tune your harps to songs of praise, to songs of praise, Tune your harps, Tune your harps to
Tune your harps to songs of praise, to songs of praise, Tune,
harps to songs of praise, Tune..... your harps,.....
harps to songs of praise, Tune..... your harps, your harps, Tune.....
Tune..... your harps to songs of praise;..... Sion now her
songs, to songs of praise, Tune..... your harps to songs of praise;
Tune your harps, Tune your harps to songs of praise; Sion now her
8ves. 8ves.

your harps Sion now her head, now her head shall raise; Tune your
 your harps Sion now her head, now her head shall raise; Tune your
 head shall raise , now her head shall raise; Tune your
 now her head shall raise; Tune your harps Tune your harps , Tune your.
 head, now her head shall raise; Tune your



harps to songs, to songs of praise Tune your harps to songs of praise.
 harps to songs, to songs of praise Tune your harps to songs of praise.
 harps to songs, to songs of praise Tune your harps to songs of praise.
 harps to songs, to songs of praise, Tune your harps , your harps to songs of praise.
 harps to songs, to songs of praise , Tune your harps to songs of praise.



No. 33.

Recit.—“O LET ETERNAL HONOURS CROWN HIS NAME.”

RECIT. ISRAELITISH WOMAN.

SOPRANO
VOICE.

Soprano voice part of the musical score. The vocal line begins with a dotted half note followed by eighth notes. The accompaniment consists of two staves: a treble staff with sustained notes and a bass staff with sustained notes.

ACCOMP.

Continuation of the musical score. The soprano voice part continues with a series of eighth notes. The accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with sustained notes.

Continuation of the musical score. The soprano voice part continues with a series of eighth notes. The accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with sustained notes.

Continuation of the musical score. The soprano voice part continues with a series of eighth notes. The accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with sustained notes.

No. 34.

Air. — "FROM MIGHTY KINGS HE TOOK THE SPOIL."

Andante.

SOPRANO
VOICE.

ACCOMP.

And with his acts..... made Ju....dah smile.

Sym:

From migh.....ty kings, From

p

migh.....ty kings he took the spoil, And with his acts made

Ju....dah... smile....., And with his acts made

Ju....dah smile.....

(Voice.)

And with his acts, And

with his acts..... made Ju..... dah smile, And with his acts made

Ju..... dah smile....., And

with his acts.... made Judah smile.

mf

hr *Fine.* *C*
C *Fine.*

Allegro.

Ju-dah re-joi... ceth, rejoiceth in his

Allegro.

name. And triumphs, and triumphs in her he-ro's

fame. Ju-dah re-joi...

...ceth, rejoiceth in his name, And triumphs, and triumphs in her he-ro's

Da Capo.

fame, And triumphs in..... her he..... ro's fame.

Da Capo.

N^o 35.

Duett.—“HAIL, JUDEA, HAPPY LAND!”

Allegro.

1. VOICE.

Allegro.

nd. VOICE.

Allegro.

ACCOMP.

mf Allegro.

Hail, hail, hail, Ju_de_a, happy land! Ju_de_a, happy land! Sal-

Basses only

Hail, hail, hail, Ju_de_a, happy land! Ju_

va...ation pros...pers in his hand.

Ju_de_a, happy

Handwritten musical score for the "Hallelujah Chorus" from George Frideric Handel's "Messiah". The score consists of five systems of music, each with three staves: Treble, Alto, and Bass. The vocal parts are in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony, with the bass part providing harmonic support. The lyrics are written below the staves, corresponding to the vocal parts. Red ink is used to highlight specific notes and chords, particularly in the bass line, which features sustained notes and harmonic progressions. The score is presented on a light-colored background with black ink for the musical notation.

de... a, happy land! Sal... va... tion pros... pers in... his hand. Hail, hail, Ju...

land! Sal... va... tion pros... pers in... his hand. Hail, hail, Ju...

de... a, happy land!

Hail, hail, hail, hail, hail, hail,

de... a, happy land! Ju... de... a, happy land!

Hail, hail, hail, Ju...

hap... py, happy land! Sal... va... tion pros... pers

de... a, happy land! Ju... de... a, hap... py land! Sal... va... tion pros... pers

in... his hand, Sal... va... tion pros... pers in... his hand.

in... his hand, Sal... va... tion pros... pers in... his hand.

N.^o 36. Chorus.—“HAIL, JUDEA, HAPPY LAND!”

Soprano. Alto. Tenor. Bass.

Chorus Allegro.

Hail, hail, Ju-de-a, Ju-de-a, hap-py land! Sal-va-

Hail, hail, Ju-de-a, happy land! Ju-de-a, happy land! Sal-

Hail, hail, Ju-de-a, happy land! Ju-de-a, hap-py land! Sal-

Hail, hail, Ju-de-a, happy land! Ju-de-a, happy land! Sal-

Accomp.

Soprano. Alto. Tenor. Bass.

Hail, hail, Ju-de-a, happy land! Ju-de-a, happy land! Sal-

Accomp.

tion pros-pers in his hand. Hail, hail, Ju-

ava-tion pros-pers in his hand. Hail, hail, Ju-

ava-tion pros-pers in his hand. Hail, hail,

ava-tion pros-pers in his hand. Hail, hail, Ju-

ava-tion pros-pers in his hand. Hail, hail, Ju-

de-a, happy land! Ju-de-a, happy land! Sal-va-tion pros-pers

de-a, Ju-de-a, happy land! Sal-va-tion pros-pers

hail, Ju-de-a, happy land! Sal-va-tion pros-pers

de-a, happy land! Sal-va-tion pros-pers

Soprano. Alto. Tenor. Bass.

“Hail, Judea, happy land!”

in his hand. Hail, hail, Ju-de-a, happy, happy
 in his hand. Hail, hail, Ju-de-a, happy land! Ju-
 in his hand. Hail, hail, Ju-de-a, happy, happy
 in his hand. Hail, hail, Ju-de-a, happy land! Ju-
 8ves.
 hap-py land! Hail, hail, Ju-de-a, Ju-de-a, happy
 de-a, happy land! Hail, hail, Ju-de-a, happy land! Ju-
 hap-py land! Hail, hail, Ju-de-a, happy land! Ju-
 de-a, happy land! Hail, hail, Ju-de-a, happy land! Ju-
 8ves.
 land! Sal-va-tion pros-pers in his hand.
 de-a, happy land! Sal-va-tion pros-pers in his hand.
 de-a, happy land! Sal-va-tion pros-pers in his hand.
 de-a, happy land! Sal-va-tion pros-pers in his hand.

Hail, hail, Ju-de-a, happy land! happy land!

Hail, happy land! Salva...tion

happy land! Salva...tion pros...

happy land! Salva...tion

happy land! Salva...tion

pros...pers in his hand.

pros...pers, pros...pers in his hand.

pros...pers in his hand.

pros...pers in his hand.

8ves.

This image shows a page from Handel's "Judas Maccabeus" featuring four vocal parts (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts sing a repetitive four-line phrase: "Hail, hail, Ju-de-a, happy land! happy land!". This is followed by a section where the basso continuo provides harmonic support while the voices sing "Salva...tion" and "pros...pers". The vocal parts then sing the phrase "pros...pers in his hand." three times. The score includes dynamic markings like "ff" (fortissimo) and "ffff" (ffff), and performance instructions such as "8ves." (octave up) and "dans" (danza). The music is set in common time with various key signatures (G major, C major, F major).

N.^o 37.

Recit.—“THANKS TO MY BRETHREN.”

RECIT. JUDAS MACCABAEUS.

TENOR
VOICE.

Thanks to my brethren; but look up to Heav'n! To

ACCOMP.

Heav'n let glo...ry and all praise be giv'n; To Heav'n give your ap-

-pause, nor add the se...cond cause, As once your fa...thers did in Mi...dian;

Say...ing, “The sword of God and Gi...deon.” It was the Lord that

for his Is...rael fought, And this our wonderful sal...vation wrought.

N.^o 38. Air.—“HOW VAIN IS MAN WHO BOASTS IN FIGHT.”

Andante.

Voice.

Accomp.

Andante.

How vain is man who boasts in fight,
(Voice alone.) *p*

The valour of gi... gan... tic might, The valour of gi... gan...

tic might; How vain is man who

boasts in fight, who boasts in fight, who boasts in fight, The valour of gi..

gan-tic might; How vain is man who

boasts in fight, who boasts in fight, who boasts in fight, The valour of gi-gan....

tic might, The valour of gi-gan....

tic might.

How vain, how vain, how vain is man who

boasts in fight, who boasts in fight, The valour of gi-gan-tic might, The

valour of gi-gan-tic might, The

va-lour of gi-gan-tic might;

This image shows a page from a handwritten musical score for Mendelssohn's "Judas Maccabaeus". The score consists of six staves of music, likely for a soprano, alto, tenor, bass, and two pianos. The music is in common time, with a key signature of one flat. The vocal parts have lyrics in them. The first staff has lyrics "tic might.". The second staff has "How vain, how vain, how vain is man who". The third staff has "boasts in fight, who boasts in fight, The valour of gi-gan-tic might, The". The fourth staff has "valour of gi-gan-tic might, The". The fifth staff has "va-lour of gi-gan-tic might;". The sixth staff ends with a forte dynamic, indicated by a large 'f'. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are connected by a brace, and the piano parts are connected by another brace.

hr

The image shows a page from a vocal score for Handel's "Judas Maccabeus". It consists of five staves of musical notation for three voices (Soprano, Alto, Bass) and piano. The music is in common time, mostly in G minor, with some sections in E major. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The vocal parts sing in three-part harmony. The piano part provides harmonic support and includes dynamic markings like 'hr' (hand forte), 'p' (piano), and 's.' (sforzando). The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The page number '104' is at the top center.

Fine. And dreams not that a hand un..seen, Di..

Fine. p

rects and guides this weak machine, And dreams not that a

hand un..seen, Di..rects and guides this weak ma..chine, Di..rects and

guides, Di..rects and guides this weak ma..chine. How

Dal Segno. s.

Dal Segno. p s.

N^o. 39. *Organ*

Recit.—“O JUDAS! O MY BRETHREN.”

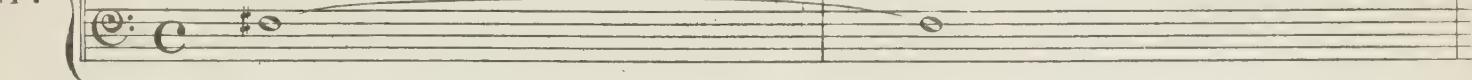
RECIT. ISRAELITISH MESSENGER.

100

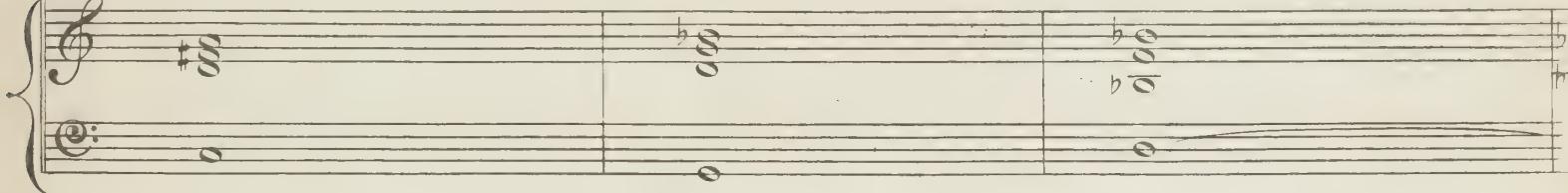
VOICE.

O Ju..das! O my brethren! New scenes of blood ..y

ACCOMP.



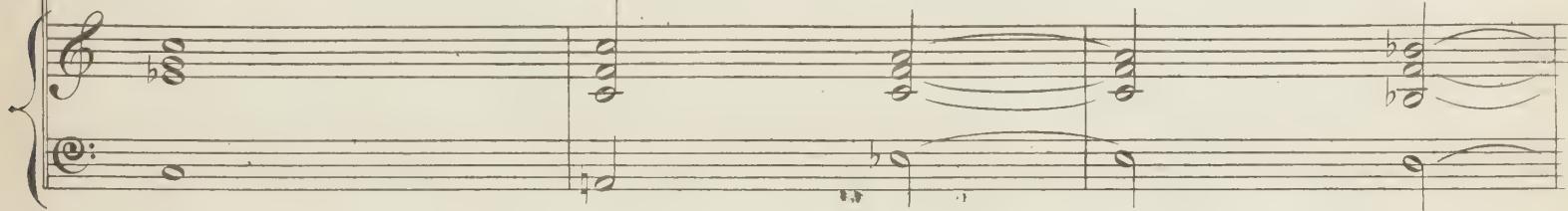
war in all their hor..rors rise: Prepare, pre..pare, Or soon we fall a



sacrifice To great Antiochus. From the Egyptian coast (Where Ptolemy hath Memphis and Pelusium



lost) He sends the valiant Gorgias, and commands His proud vic..torious bands To



root out Israel's strength, and to e..rase Ev'ry me..morial of the sacred place.



Nº 40. Things

Air.—“AH! WRETCHED ISRAEL!”

VOICE.

Largo.

Largo.

Violoncello Solo.

Ah! wretch-ed, wretch-ed

(*Voice alone.*)

Isra'el! fall'n how low, fall'n how low; Ah! wretched

Is-ra-el! Ah! wretched Is-ra-el! fall'n how low, fall'n how low,

From joyous transport,

From joyous

transport to desponding woe. Wretched Is.ra.el! Wretched! wretched!

fall'n, fall'n, From joy...ous trans.port to des.. pond..... ing

N^o 41.Str. Fl. Ob.
Bn
4. Hor

Chorus.—“AH! WRETCHED ISRAEL!”

SOLO.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

woe.....

CHORUS.

mf Ah! wretched, wretched Is.ra.el!

CHORUS.

mf Ah! wretched, wretched Is.ra.el! wretched Is.ra.el!

CHORUS.

mf Ah! wretched, wretched Is.ra.el! wretched Is.ra.el!

CHORUS.

mf Ah! wretched, wretched Is.ra.el!

p *mf* *Bn* *Fl*

8ves.

From joy...ous

fall'n how low,
fall'n how low,
fall'n how low,
fall'n how low,

From joy...ous transport,
From joy...ous transport,
From joy...ous transport,
From joy...ous

From joy...ous transport,
From joy...ous

Hn. *Bn.* *Hn. 1/2* *Hn. 1/2* *Fl.* *Bn.*

8ves. 8ves. 8ves. 8ves.

transport to desponding woe. Wretched Is...rael! Wretched, wretched fall'n,
 transport to desponding woe. Wretched Is...rael! Wretched, wretched fall'n;
 transport to desponding woe. Wretched Is...rael! Wretched, wretched fall'n,
 transport to desponding woe. Wretched Is...rael! Wretched, wretched fall'n,

Fl. ad lib.

fall'n From joy...ous trans...port to des...pond...ing woe. Wretched
 fall'n From joy...ous trans...port to des...pond...ing woe. Wretched
 fall'n From joy...ous trans...port to des...pond...ing woe. Wretched
 fall'n From joy...ous trans...port to des...pond...ing woe. Wretched

Fall.

8ves.

17

Israel! fall'n how low, From joy-ous transport to desponding woe; Wretched

Wretched

Is...rael! fall'n how low, From joy...ous transport to desponding woe; From joy...ous

; From | joy - - - ous

Is...rael! fall'n how low, From joy...ous transport to desponding woe;

Is...ra...el! fall'n how low, From joy...ous

Is... rā el! fall'n how low, From joy... ous transport to desponding woe.....

transport to desponding woe;.....wretched Is...rael! Ah! wretched

Wretched Is...rael! fall'n how low. Ah! wretch.ed

Wretched Is.ra.el! wretched

Sves.

08-11

FL

Senza filo.

From
eres:

Is .. rael! fall'n how low, P From
tree.

A blank musical staff consisting of five horizontal lines and four spaces, intended for writing musical notes.

fall'n how low, fall'n how low, From

Is...rael! fall'n how low,
fall'n how low, From

卷之三

54

joy...ous transport, From joy...ous transport to des...ponding woe,
 joy...ous transport, From joy...ous transport to des...ponding woe,
 joy...ous transport, From joy...ous transport to des...ponding woe,
 joy...ous transport, From joy...ous transport to des...ponding woe,
Fl. **Oboe** **Bassoon**
Horn 3/4 **(1/2)** **(8ves.)**
Adagio.
 fall'n how low, From joy...ous transport to des...pond...ing, des...pond...ing
 fall'n how low, From joy...ous transport to des...pond...ing, des...pond...ing
 fall'n how low, From joy...ous transport *Adagio.* to des...pond...ing, des...pond...ing
 fall'n how low, From joy...ous transport to des...pond...ing, des...pond...ing
Full
Adagio.
 8ves.
 woe.
 woe.
 woe.
 woe.

No. 42.

Recit.—“BE COMFORTED.”

BASS
VOICE.

RECIT. SIMON.

Be com..fort..ed; nor think these plagues are

sent For your destruction, but for chas.tise.men! Heav'n oft in mer.cy pu.nish.eth,

that sin may feel its own de.me.rits from within, And urge not ut.ter ru..in.

Turn to God, And draw a bles.sing From his i..ron rod.

No. 43.

Air.—“THE LORD WORKETH WONDERS.”

Allegro.

BASS
VOICE.

1000mp.

f Allegro.

The

(*Voice alone*)

Lord worketh won ... ders, The Lord worketh won ...

ders, His ...

glory to raise, The Lord worketh won ...

ders, His glo ry to raise....., His

cres:

glo ry to raise....., His glo ry, His

p

glo ry to raise....., His glo ry to raise.

f

The Lord worketh won

tr

p

ders, His glo ry to raise.....

..... His glo ry to raise.

f

And still as He thun-----ders, And

still as He thun-----

-----ders, Is fearful in praise, Is fearful in praise, Is

f

fearful in praise, Is fearful in praise, Is fearful in praise. The Lord worketh won-----

hr

ders, His glo...ry to raise, And still as He thun... ders, And
 still as He thunders, Is fearful in praise, And still as He thunders, Is fear...ful in praise.

N.^o 44. Recit.—“MY ARMS! AGAINST THIS GORGIAS WILL I GO.”

Organ.
RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

ACCOMP.

My arms! Against this Gorgias will I go. The I-du-me-an go-vern-or shall

know how vain, how in ef-fec-tive his design, While rage his leader, and Je-hovah mine.

N^o. 45.

Air.—“SOUND AN ALARM!”.

*Allegro.*TENOR
VOICE.

Sound an alarm, Sound an alarm, your silver trumpets sound, And call the... brave, and...

Allegro.

ACCOMP.

(Voice alone)

on...ly... brave, and on...ly brave a...round, call the brave, call the brave, And

on...ly brave a...round. Sound an alarm, your

silver trumpets sound, your trumpets sound, your trumpets sound, And call the brave, and...

on...ly brave, And call the brave, and on...ly brave, and on...ly brave a...round, call the

brave, call the brave.....

...., and on ly brave, a round.

f

Who listeth follow; To the field a gain. Justice with courage,

p

is a thou sand men, is a thou sand men, Justice with courage, Justice with

courage is a thou sand men, is a thou sand men, is a thou sand men.

Full Orchestra

118

Allegro.

Voice.

Score for 'Sound an alarm!' in 6/8 time. The vocal line consists of eighth-note pairs. The accompaniment features a steady eighth-note bass line. The dynamic is ff. The vocal part includes lyrics: 'Sound an alarm!'. The accompaniment part includes lyrics: '(Voice alone.)'.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The accompaniment maintains its eighth-note bass line. Dynamics include ff, f str, and p. The vocal part includes lyrics: 'Sound an alarm, your silver trumpets sound!'. The accompaniment part includes lyrics: '(Voice alone.)'.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The accompaniment maintains its eighth-note bass line. Dynamics include f and f str. The vocal part includes lyrics: 'call the brave, and only brave, and only brave around.' The accompaniment part includes lyrics: '(Voice alone.)'.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The accompaniment maintains its eighth-note bass line. Dynamics include f, p, f str, and p. The vocal part includes lyrics: 'Sound an alarm!'. The accompaniment part includes lyrics: 'Your silver trumpets sound,'.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The accompaniment maintains its eighth-note bass line. Dynamics include f, p, f str, and p. The vocal part includes lyrics: 'And call the brave, and only brave, and only brave around.' The accompaniment part includes lyrics: 'B'.

N^o. 46.

Chorus.—“WE HEAR.”

CHORUS:

SOPHIA NO.

$$\approx 1/T^0,$$

TENOR.

BASS

ACCOMP.

10

hear, the pleasing dreadful call, the pleasing dreadful call; And

hear, the pleasing dreadful call, the pleasing dreadful call; And

hear, the pleasing dreadful call, the pleasing dreadful call; And

A musical score page featuring a single staff. The staff begins with a clef symbol and a key signature of one sharp. It contains several note heads of different shapes and sizes, some with vertical stems extending upwards or downwards. There are also small horizontal dashes and vertical lines between the notes, likely indicating rhythmic values or specific performance instructions.

fol. low thee , and follow thee, and fol. low thee to conquest :

fol. low thee , and follow thee , and fol. low thee to conquest:

fol-low thee, and fol-low thee, and fol-low thee to conquest:

A horizontal strip of musical notation on a staff, showing various note heads and stems.

A horizontal row of 15 black dots representing musical notes on a staff. The dots are arranged in a sequence that includes both solid dots and dots with small vertical stems extending upwards, indicating different note heads or rhythmic values.

Fl. 120

If to fall, If to fall, For laws, religion,
If to fall, If to fall, For laws, religion,
If to fall, If to fall, For laws, religion,
If to fall, If to fall, For laws, religion,
If to fall, If to fall, For laws, religion,

Sty. Scl. Ba

P Har. 114

4 Hor. mez. *cres.*

liberty we fall! we fol. low thee, we fol. low thee, we fol. low thee, we
liberty we fall! we fol. low thee, we fol. low thee, we fol. low thee, we
liberty we fall! we fol. low thee, we fol. low thee, we fol. low thee, we
liberty we fall! we fol. low thee, we fol. low thee, we fol. low thee, we
liberty we fall! we fol. low thee, we fol. low thee, we fol. low thee, we

Fall

hear, we hear, the pleasing dreadful call; And fol. low thee, and
hear, we hear, the pleasing dreadful call; And fol. low thee, and
hear, we hear, the pleasing dreadful call; And fol. low thee, and
hear, we hear, the pleasing dreadful call; And fol. low thee, and

1~

The musical score consists of eight staves of handwritten music for four voices (SATB) and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts sing in unison, while the piano part provides harmonic support.

Vocal Lines:

- Top Voice:** follow thee to conquest; If to fall, For laws, re-
- Second Voice:** follow thee to conquest; If to fall, For laws, re-
- Third Voice:** follow thee to conquest; If to fall, For laws, re-
- Bottom Voice:** follow thee to conquest; If to fall, For laws, re-

Piano Part:

- Measures 1-4: Four measures of eighth-note chords in the right hand, corresponding to the first line of the vocal parts.
- Measures 5-8: Measures of eighth-note chords in the right hand, corresponding to the second line of the vocal parts.
- Measures 9-12: Measures of eighth-note chords in the right hand, corresponding to the third line of the vocal parts.
- Measures 13-16: Measures of eighth-note chords in the right hand, corresponding to the fourth line of the vocal parts.
- Measures 17-20: Measures of eighth-note chords in the right hand, corresponding to the fifth line of the vocal parts.
- Measures 21-24: Measures of eighth-note chords in the right hand, corresponding to the sixth line of the vocal parts.
- Measures 25-28: Measures of eighth-note chords in the right hand, corresponding to the seventh line of the vocal parts.
- Measures 29-32: Measures of eighth-note chords in the right hand, corresponding to the eighth line of the vocal parts.

Lyrics:

fol...low thee to conquest; If to fall, For laws, re-
fol...low thee to conquest; If to fall, For laws, re-
fol...low thee to conquest; If to fall, For laws, re-
fol...low thee to conquest; If to fall, For laws, re-
ligion, for li...ber...ty we fall! for laws, re...li...gion, for
ligion, for li...ber...ty we fall! for laws, re...li...gion, for
ligion, for li...ber...ty we fall! for laws, re...li...gion, for
ligion, for li...ber...ty we fall! for laws, re...li...gion, for
li...ber...ty we fall.
li...ber...ty we fall.
li...ber...ty we fall.
li...ber...ty we fall.

Annotations:

- A red mark "(24)" is placed above the vocal line in measure 17.

N.^o 47. *Virgata* Recit.—“ENOUGH: TO HEAV’N WE LEAVE THE REST.”

RECIT. SIMON.

BASS VOICE.

Enough: To Heav’n we leave the rest. Suchgen’rous ardour firing ev’ry

breast, We may di-vide our cares. The field be thine, O Judas; and the sanctuary

mine. For Si-on, holly Si-on, seat of God, In ruinous heaps is by the heathen

trod. Such profanation calls for swift redress, If e’er in battle Israel hope success.

N.^o 48.

Strings

Air.—“WITH PIous HEARTS.”

120

BASS
VOICE.

ACCOMP.

Larghetto.

Larghetto.

With pious hearts, and brave as pious, O Si.on, we thy call at

...tend, h h With pious hearts, and brave as pious, and brave as

pious, O Si.on, we thy call attend, we thy call attend, Nor

dread the... na...tions that de....fy us, Nor dread the na...tions that de....fy us,

God our de..fender, God our friend.

Nor dread the na..tions that de.....fy us, God our de..fender, God our de..

fender, God our friend. Nor dread the na..tions that de.....fy us.

God our de..fender, God our de...fender, God our friend .

N^o 49.

Organ

Recit.—“YE WORSHIPPERS OF GOD.”

RECIT. ISRAELITISH MAN.

125

TENOR
VOICE.

ACCOMP.

Ye worshippers of God! Down, down with the polluted altars, down!

Hurl Jupiter Olympus from his throne, Nor reverence Bacchus with his ivy crown And

ivy wreathed rod! Our fathers never knew him or his hated crew, Or knowing, scorn'd such idol

ISRAELITISH WOMAN.

vanities. No more in Sion let the virgin throng; Wild with delusion, pay their nightly

song To Ashtoreth, yclept the Queen of Heav'n; Hence, to Phoenicia, be the goddess driv'n; Or be she, with her

priests and pageants, hurl'd To the remotest corner of the world, Ne'er to delude us more with pious lies.

Soprano
Fl. & Br. &c
2 Horns

120

No. 50.

Air.—“WISE MEN FLATT’RING, MAY DECEIVE YOU.”

Larghetto.

SOPRANO
VOICE.

Fl.
Br.
Horn
ACCOMP.

The musical score consists of six staves of music for soprano voice and accompaniment. The soprano staff uses a treble clef and common time. The accompaniment staff uses a bass clef and common time. Red ink markings are present throughout, including dynamics like 'mf', 'f', 'pp', and 'p', and articulation marks like 'tr' (trill) and 's.' (sforzando). The lyrics are written below the music, corresponding to the vocal parts. The vocal line begins with a series of eighth-note pairs, followed by a melodic line with sustained notes and grace notes. The accompaniment provides harmonic support with sustained notes and rhythmic patterns. The lyrics describe wise men flatt’ring and deceiving others with their mysterious art, while magic charms can never replace it.

“WISE MEN FLATT’RING, MAY DECEIVE YOU.”

Wise men....

flatt’ring, may de.....ceive you With their vain mys...te..rious art, With their

vain mys...te..rious art;

Magic.... charms can ne'er re....

lieve you, Nor can heal the.....wounded heart. No! Ma.gie charms

can ne'er re..lieve you, Ma.gic.....charms can ne'er re.....lieve you, Nor can

heal the.....wound.ed heart, can ...not heal the wound....ed heart.

Fine.

But true..... wis....dom can.... re.lieve you, God-like wis....dom

Bassi

from a.....bove, God-like wis....dom from a.....bove;

This a.....alone can ne'er de.....ceive you, This a.....alone can

ne'er de..ceive you, This a...alone.... all pains re....move.

Sforz.

Dal Segno.

Strings.

N.^o 51.

Duett.—“OH! NEVER BOW WE DOWN.”

129

Andante.

1st. SOPRANO.

Andante.

2nd. SOPRANO.

Andante.

ACCOMP.

mf Andante.

Oh! never, never bow we down, Oh! never, never bow we down To the rude

stock or sculptur'd stone;

never, never bow we down, Oh! never, never bow we down, To the rude

(*Vla. divisi*)

Str.

Voice alone

Vla.

Cello

stock

or sculptur'd stone;

Oh!

never, never bow we

down, Oh! ne ver, ne ver bow we down To the rude stock or sculptur'd stone;

never, never bow we down, Oh! never, never bow we down, To the rude stock or sculptur'd

stone; never, never bow we down, Oh! never, never bow we down To the rude

stock or sculptur'd stone; never, never bow we down,

stock or sculptur'd stone; never, never bow we

This image shows a handwritten musical score for a three-part setting (Treble, Alto, Bass) in common time and F major. The music consists of six staves of musical notation. Handwritten lyrics are placed below each staff. Red ink is used to mark specific notes and sections of the music, including a section labeled 'Voice' in the second staff, a section labeled 'Va' with a bracket in the third staff, and a section labeled 'I. II.' in the fourth staff. The score concludes with a final section labeled '(final)' in red ink.

never, never bow we down, never, never bow we down, Oh! never, never
 down, never, never bow we down, no, no,
 bow we down To the rude stock, to the stock or sculptur'd stone;
 never, never bow we down to the stock or sculptur'd stone; *I*
 But e...ver wor...ship Is...rael's God, E...
 But e...ver wor...ship Is...rael's God, E...
 ...ver o...bedient to his aw...ful nod, E...ver o...bedient to his aw...ful
 ...ver o...bedient to his aw...ful nod, E...ver o...bedient to his aw...ful

102

nod.

Oh!

nod.

Oh! never, never bow we

never, never bow we down, never, never bow we down, Oh! never, never

down, never, never bow we down, no, no,

bow we down To the rude stock or sculptur'd stone; But e ver

ne ver, ne ver bow we down To the rude stock or sculptur'd stone; But e ver

wor...ship Is...rael's God, E...ver o...bedient to his aw...ful nod.

wor...ship Is...rael's God, E...ver o...bedient to his aw...ful nod.

Rise *and*

Str. (Full orchestra p. 137)

N^o. 52.

Ob.

Chorus.—“WE NEVER WILL BOW DOWN.”

13.3

Andante.

CHORUS.

SOPRANO.

Andante. We ne.....ver will bow down, We never, will bow down To the rude

ALTO.

Andante. We never, never will bow down, We never, never will bow down To the rude

TENOR.

Andante. We never, never will bow down, never, To the rude

BASS.

Andante. We never, never will bow down, We never, never will bow down To the rude

ACCOMP.

Full CHORUS.

mf Andante.

8ves.

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stone:

stone: We never, never will bow down, We never, ne..ver will bow down To the rude

stone: We never will bow down, We never will bow down To the rude

stone: We never will bow down, We never, ne..ver will bow down To the rude

8ves.

stock or sculptur'd stone, To the rude stock or sculptur'd stone: We
 stock or sculptur'd stone, To the rude stock or sculptur'd stone:
 stock or sculptur'd stone, To the rude stock or sculptur'd stone:
E
 never, never will bow down, We never, never will bow down To the rude stock or
 We never, never will bow down To the rude stock
B 8ves.
 down, We never, never will bow down, We
 sculptur'd, sculptur'd stone: We never, never will bow down, We
 We never, never will bow down, We never, never will bow
 or sculptur'd stone: We never, never will bow

never bow To the rude stock or sculp tur'd, sculp tur'd stone: We
 never bow To the rude stock or sculp tur'd, sculp tur'd stone: We
 down, To the rude stock or sculp tur'd, sculp tur'd stone: We never, never will bow
 down, To the rude stock or sculp tur'd, sculp tur'd stone: We never, never will bow

 never, never will bow down, We never, never will bow down, We never, never
 never, never will bow down, To the rude stock or sculptur'd stone:
 down, To the rude stock or sculp tur'd stone: We
 down, We never, never will bow down, To the rude stock,

 8ves.
 will bow down To the rude stock or sculp tur'd, sculptur'd stone: We never, never will bow
 To the rude stock or sculp tur'd stone: We never, never will bow
 never, never will bow down To the rude stock, We never, never will bow down, We
 We never, never will bow down, We

156

The musical score consists of four systems of music. The top two systems are for three voices (Soprano, Alto, Tenor) and basso continuo. The bottom two systems are for three voices (Bass, Alto, Tenor) and basso continuo. The vocal parts are in common time, and the basso continuo parts show typical baroque bass patterns.

Top System (Soprano, Alto, Tenor):

- Measure 1: down, We never, never will bow down, We never, never will bow down To the rude
- Measure 2: down, We ne...ver will bow down, We never, never will bow down To the rude
- Measure 3: never, never will bow down, never will bow down, We never, never will bow down To the rude
- Measure 4: never, never will bow down,

Middle System (Bass, Alto, Tenor):

- Measure 1: stock, We ne.....ver will bow down, We never will bow down To the rude
- Measure 2: stock, We never, ne..ver will bow down, We never, never will bow down To the rude
- Measure 3: stock, We never, ne..ver will bow down, never To the rude
- Measure 4: We never, ne..ver will bow down, We never, never will bow down To the rude

Bottom System (Bass, Alto, Tenor):

- Measure 1: stock or sculptur'd stone: To the rude stock or sculptur'd stone;
- Measure 2: stock or sculptur'd stone: To the rude stock or sculptur'd stone;
- Measure 3: stock or sculptur'd stone: To the rude stock or sculptur'd stone;
- Measure 4: stock or sculptur'd stone: To the rude stock or sculptur'd stone;

Basso Continuo:

- Measure 1: [Bassoon/Double Bass] [Cello/Bassoon] [Double Bass]
- Measure 2: [Bassoon/Double Bass] [Cello/Bassoon] [Double Bass]
- Measure 3: [Bassoon/Double Bass] [Cello/Bassoon] [Double Bass]
- Measure 4: [Bassoon/Double Bass] [Cello/Bassoon] [Double Bass]

Full Orch.
Less Tp & Dr.

A Tempo Giusto

137

Handel's "Judas Maccabeus" (Act 3, Scene 1) page 137. The score consists of six staves of music for orchestra. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumentation includes strings, woodwinds (oboes, bassoon, and bassoon), brass (trumpets and tuba), and timpani. The vocal parts sing the hymn "We worship God, and God alone, and God alone." The brass parts provide harmonic support, particularly in the lower register. The vocal entries are marked with "A Tempo Giusto." The score is annotated with various rehearsal marks and performance instructions in red ink, such as "Cz.", "Trbl I", "Trbl II", "Trbl 3", "4. Trbl.", "Ob. I", "Ob. II", and "Bsn!". The tempo is marked as "A Tempo Giusto" throughout the section.

ship God, We wor....ship God, and God a....
wor....ship God, and God a....alone. We wor....
wor....ship God, and God a....alone.

We worship God, we wor....

8ves.

lone, and God a....alone. We wor....
....ship God, and God alone, We wor....ship God a....alone, We wor....
We wor....ship
ship God a....alone.

4. Hor

Fl

ship
....ship God a....alone.
God, We wor....
We wor....ship God, and

God a... lone.
Tut. 1
Cz.
Tut. 1
Tut. 2
Tut. 3
Fl.
Fl.
Tut. 3
Full
4. Hor.

We worship God, We wor...
ship God, We worship God, We wor...
God a... lone.

We worship God, We wor...
ship God a... lone, We worship God, and God a...
ship God a... lone, We worship God a... lone....

We wor... ship God, and God a...
Full
4. Hor.

PED. 8ves.

...ship God, and God a... lone, and God a... lone. We wor... ship God, and
lone, and God a... lone, and God a... lone. We wor... ship God, and
..., and God a... lone, and God a... lone. We wor... ship God, and
lone, and God a... lone, and God a... lone. We wor... ship God, and

PED. 8ves.

1-41

C21

God a lone, and God a lone. We worship God, We
 God a lone, and God a lone. We worship
 God a lone, and God a lone.
 God a lone, and God a lone.

Tr.3

God a lone, and God a lone. We worship

wor ship God and
 God, We wor ship God, and
 We worship God, we wor ship God, and
 God We wor ship God, and

Tr.2

God a lone, We wor ship God, and God a lone.
 God a lone, We wor ship God, and God a lone.
 God a lone, We wor ship God, and God a lone.
 God a lone, We wor ship God, and God a lone.

Strings

PART THE THIRD.

N^o 53.

Air. — “FATHER OF HEAV’N.”

Andante Larghetto.

Voice.

Andante Larghetto.

Accomp.

The musical score consists of six staves of music. The top staff is for the strings (labeled 'Strings'). The second staff is for the voice (labeled 'Voice'). The bottom four staves are for the piano accompaniment (labeled 'Accomp.'), divided into three systems. The first system has two staves, the second has two staves, and the third has one staff. The music is in common time, with a key signature of one flat. The vocal part is in soprano range, and the piano parts provide harmonic support with sustained notes and rhythmic patterns. The lyrics are integrated into the vocal line, appearing below the vocal staff in parentheses as '(Voice alone.)'.

Father of Heav'n! Father of Heav'n! from
thy e.ternal throne, from thy e.ter..nal throne, Look with an eye of
bless....ing down; While we prepare with ho.ly rites To so . lem ..

nize the Feast of Lights. Fa

ther of Heav'n! from thy e..ter..nal throne, Look with an
(Voice alone.)

eye of blessing down; While we pre..pare

.... with holy rites To so.lemnize the Feast of Lights, the Feast of

Lights, To solemnize the Feast of Lights,

While we prepare, with ho.....ly rites, To solemnize the Feast of Lights.

And thus our
(Voice alone.)

grate.. ful hearts em..ploy; And in thy praise This altar raise,

p cres: p cres: p cres:

With ca..rols of tri..umphant joy, This al..tar raise, With carols of tri..umphant

p cres: p

joy, With carols of tri.. um..phant joy. Fa..ther of Heav'n!

(Voice alone.)

A page from Handel's "Judas Maccabeus" featuring a vocal score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and bass staves, with dynamic markings like *p* and *mf*. The piano part is in the bass staff. The lyrics describe a divine vision of the Feast of Lights:

from thy eternal throne, from thy eternal throne,
Look with an eye of blessing down; While we prepare
(Voice alone.)
...with holy rites To solemnize the Feast of Lights, the Feast of
Lights, To solemnize the Feast of Lights.

Strings

140

No. 54.

Recit. — "SEE, SEE, YON FLAMES."

RECIT. ISRAELITISH MAN.

TENOR

VOICE.

ACCOMP.

See, see, yon flames that from the altar broke, In spiry streams pur-

A Tempo.

RECIT.

A Tempo.

sue the trailing smoke;

The fragrant incense mounts the yielding air,

A Tempo.

RECIT.

A Tempo.

RECIT.

Sure pre ... sage that the Lord hath heard our pray'r.

RECIT.

No. 55.

Organ

Recit. — "O GRANT IT, HEAV'N."

RECIT. ISRAELITISH WOMAN.

VOICE.

ACCOMP.

O grant it, Heav'n, that our long woes may cease, And Judah's daughters taste the calm of peace;

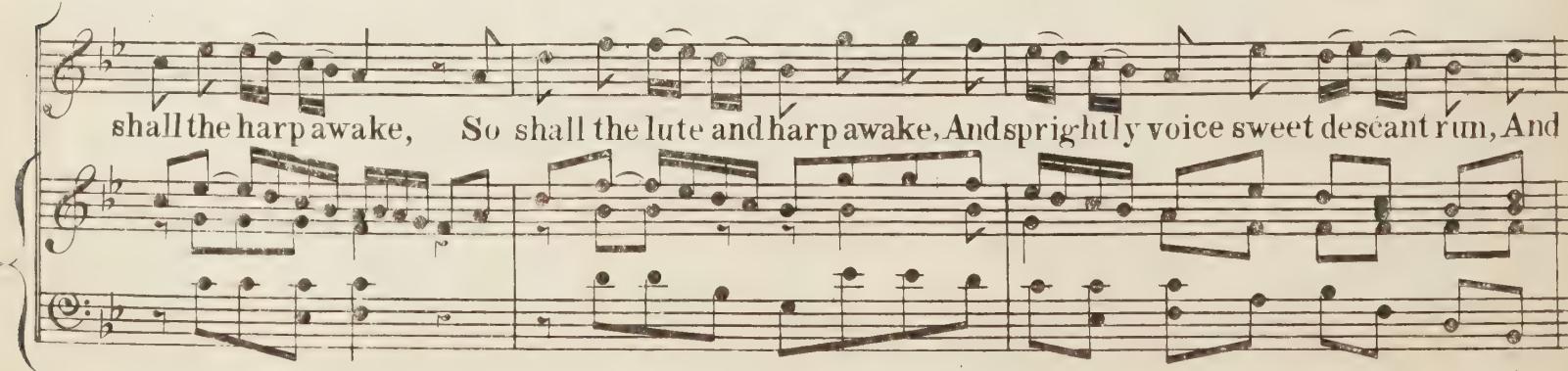
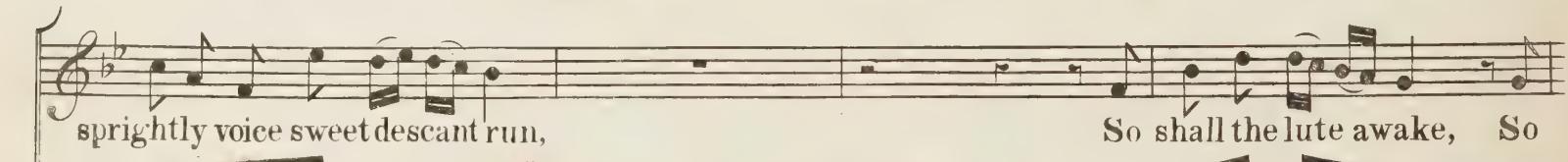
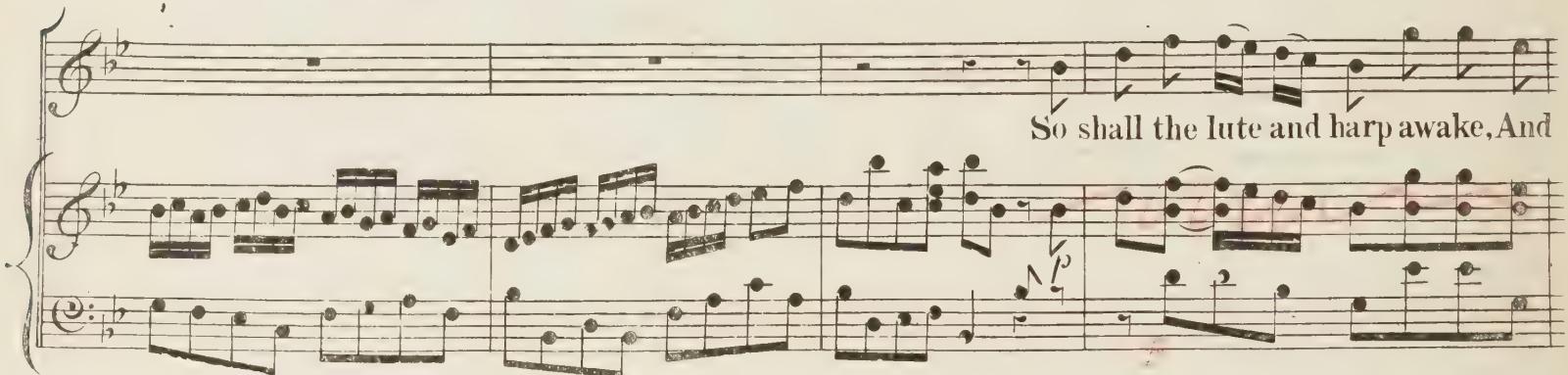
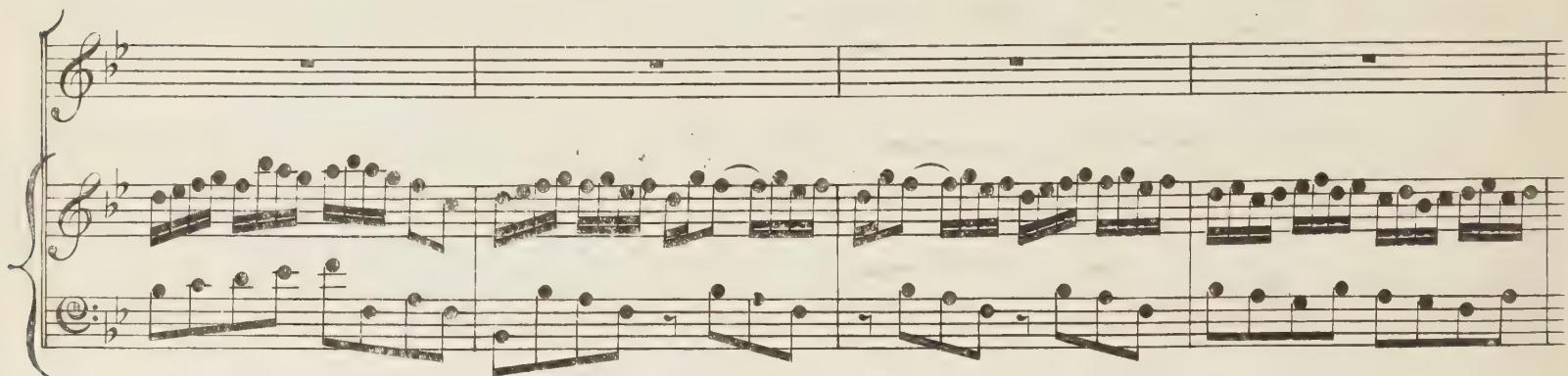
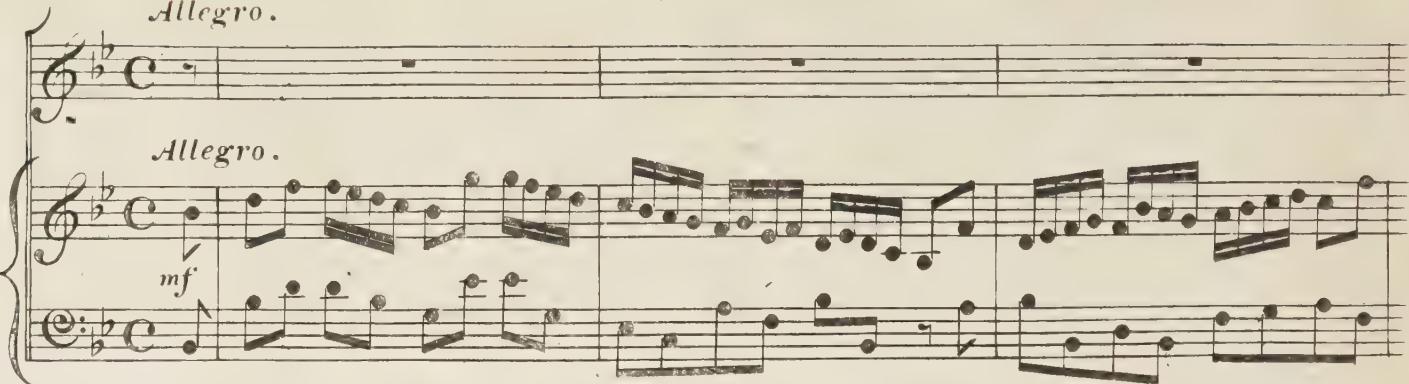
Sons, brothers, husbands, to bewail no more. Tortur'd at home, or havock'd in the war.

No. 56.

Air. — "SO SHALL THE LUTE AND HARP AWAKE."

Allegro.

VOICE.



spright ly voice sweet des... cant run, And spright

B

ly voice sweet des... cant run,..... And

Sty

mf p

spright ly voice sweet des.. cant run,

mf

Se..

ra... phic me... lo... dy to make, In the pure strains of Jes... se's Son, Se..

Va o

Re

p

B

I

ra phic me... lo... dy to make, In the pure strains,....

Legato.

In the pure strains of

Jes.. sc's Son,

Se..

f

p

ra phic me... lo... dy to make, In the pure strains of Jesse's Son,

V.

I-II

mp

p

B

B

In the pure strains,.... In

#

the pure strains of Jes..se's Son.

So shall the lute a.wake, So shall the harp a.wake, So

shall the lute and harp a.wake, And sprightly voice sweet descant run, And spright..ly voice sweet

des.....cant run, And spright.....

ly voice sweet des....cant run,..... Se...

ra...phic me...lo...dy to make, In the pure strains of Jes...se's Son, Se...ra.

B

...phic me...lo...dy to make, In the pure strains,

In the pure strains of Jes...se's Son, Se...ra.

Adagio.

...phic me...lo...dy to make, In the pure strains of Jes...se's Son.

Adagio.

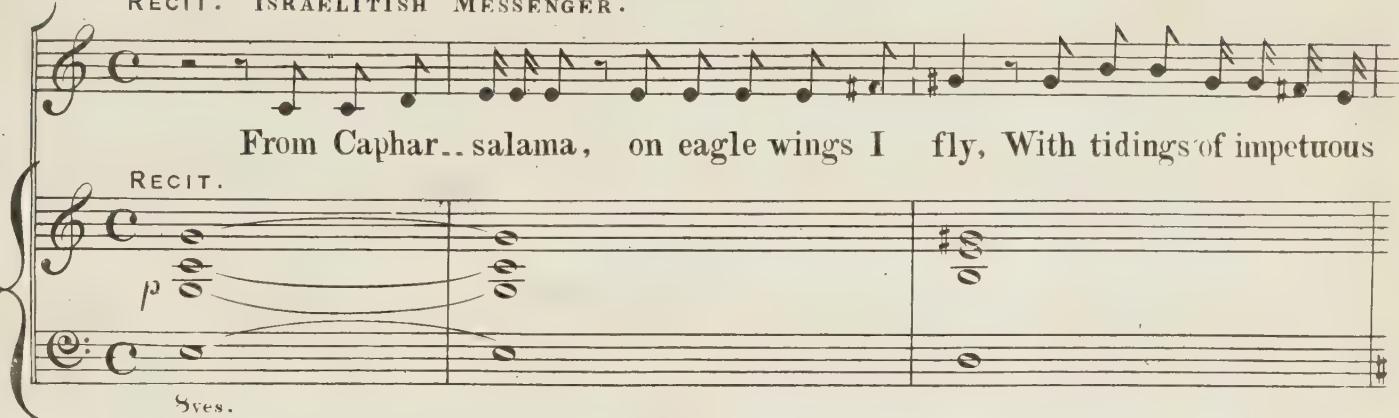
Tempo I^{mo}

No. 57.

Recit.—“FROM CAPHARSALAMA.”

RECIT. ISRAELITISH MESSENGER.

VOICE.



From Caphar.. salama, on eagle wings I fly, With tidings of impetuous

RECIT.

Sves.

joy! Come Ly.. sias, with his host array'd in coat of mail; their mas.. sy

shields Of gold and brass flash'd lightning o'er the fields; While the huge tow'r.. back'd E. lephant dis-

play'd A hor.. rid front: but Ju.. das, undismay'd, Met, fought, and

vanquish'd all the rage-ful train, Yet more; Ni...ca...nor
 lies with thousands slain; The blasphemous Ni...ca...nor, who de...fied the living God, and
 in his wanton pride A public monument ordain'd Of victories yet ungain'd.
 But lo! The conqueror comes: and on his spear, To dis...si...pate all fear, He
 bears the vaunter's head and hand, That threaten'd de...so...la...tion to the land.

2 Horns

(Flutes next page)

Organ

153

No. 59.

Chorus. — "SEE, THE CONQU'RING HERO COMES."

Chord on

Organ

1st SOPRANO.

CHORUS OF YOUTHS.*

2nd SOPRANO.

ALTO.

ACCOMP.

SOLO Horns.

mf

Sports pre.. pare,... the lau... rel bring, Songs of triumph to..... him sing.

Sports pre.. pare,... the lau... rel bring, Songs of triumph to..... him sing.

Organ Solo Sports pre.. pare,... the lau... rel bring, Songs of triumph to..... him sing.

mp

Sports pre.. pare,... the lau... rel bring, Songs.... of triumph to..... him sing.

Sports pre.. pare,... the lau... rel bring, Songs.... of triumph to..... him sing.

Sports pre.. pare,... the lau... rel bring, Songs of triumph to... him sing.

Horn mf

* Generally sung as a Trio.

DUETT, OR CHORUS OF VIRGINS.

1st SOPRANO.

See the God-like youth.... ad...vance,

Breathe the flutes, and

See the God-like youth.... ad...vance,

Breathe the flutes, and

Flutes.

lead..... the dance;

Myr..... tle wreaths and ro..... ses twine, To

lead..... the dance;

Myr..... tle wreaths and ro..... ses twine, To

deck..... the he..ro's brow..... di...vine;

Myr..... tle wreaths and

deck..... the he..ro's brow..... di...vine;

Myr..... tle wreaths and

ro..... ses twine,

To deck..... the he..ro's brow..... di...vine.

ro..... ses twine,

To deck..... the he..ro's brow..... di...vine.

*Sister Anna
Byron*

Go on to CHORUS.
If amenable

FULL CHORUS.

SOPRANO.

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums;

FULL CHORUS.

ACCOMP.

See the conqu'ring he.....ro comes, Sound the trumpets, beat... the drums;

f

Sports.... pre .pare, the lau rel bring, Songs..... of triumph to him sing.

Sports.... pre .pare, the lau rel bring, Songs..... of triumph to him sing.

Sports pre .pare, the lau rel bring, Songs of triumph to him sing.

Sports pre .pare, the lau rel bring, Songs of triumph to him sing.

See the conqu'ring he.....ro comes, Sound... the trumpets, beat the drums.

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums.

See the conqu'ring he.....ro comes, Sound the trumpets, beat the drums.

See the conqu'ring he.....ro comes, Sound... the trumpets, beat.... the drums.

First { 1st time piano
part { 2nd " forte

1.1(1)

Styings

Wood, 4 Hor,

N.Y. 59.

March.



No. 60.

Solo & Chorus. — "SING UNTO GOD."

Allegro.

SOPRANO.

Allegro.

ALTO.

Allegro.

TENOR,

(see lower.)

Allegro.

BASS.

Allegro.

ACCOMP:

f Allegro.

8ves.

SOLO.

Sing unto God, and high affections raise, To

crown this conquest with unmea.sur'd praise,..... with un..

mea... sur'd praise.

SOLO.

Sing un..to God, and high affections raise, To crown this conquest with

unmeasur'd praise,..... with un.. mea... sur'd praise,

CHORUS.

Sing un..to God, and high af.. fections raise, To crown this conquest with

CHORUS.

Sing un..to God, and high af.. fections raise, To crown this conquest with

CHORUS.

Sing un..to God, and high af.. fections raise, To crown this conquest with

CHORUS.

Sing un..to God, and high af.. fections raise, To crown this conquest with

ff

un...mea...sur'd praise,...with un...mea...sur'd, with unmea...sur'd praise,...
 unmea...sur'd praise,...with un...mea...sur'd, with unmea...sur'd praise,...
 un...mea...sur'd praise,...with un...mea...sur'd, with unmea...sur'd praise,...
 unmea...sur'd praise,...with un...mea...sur'd, with unmea...sur'd praise,... with
 unmea...sur'd praise,... with
 8ves.

Sing un...to God, - and
 To crown,...
 un...mea...sur'd praise,... To crown,... To
 un...mea...sur'd praise, with un...measur'd praise.

high af...fec...tions raise, To crown this conquest with unmea...sur'd praise,...
 To crown,... To crown this conquest, To crown.... this conquest with
 crown.... this conquest, To crown..... this conquest, this

with un... mea... sur'd praise,
 un... mea... sur'd praise,
 To crown this conquest with un... mea... sur'd praise,
 conquest, To crown..... this conquest with unmeasur'd praise,

O! Sing,

Sing unto God, Sing un..to God, sing un..to God, and high affections raise,
 Sing unto God, Sing un..to God, sing un..to God, and
 Sing unto God, Sing un..to God, sing un..to God, sing un..to God, and
 Sing unto God, Sing un..to God, and high affections raise, and high affections raise,

ff

PED. Sust.

To crown, to crown,..... to crown,..... To
 high affections raise, To crown this conquest To
 high affections raise, To crown this conquest, to crown this conquest,
 To crown this conquest, to crown this conquest with unmeasur'd praise.

8ves.

crown this conquest with unmea... sur'd praise,
 crown, To crown this conquest with unmea... sur'd praise, To crown,
 To crown, To crown, To crown this conquest with unmeasur'd praise,
 To crown.... this conquest with un. measur'd, with un. measur'd praise, To
 8ves.
End to end
 To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 crown, To crown, To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 8ves. 8ves.
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To crown,
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To
 ff
 P.D.

To crown, To crown, To crown this conquest with unmeasur'd praise,
 crown, To crown, To crown this conquest with unmeasur'd praise,
 crown, To crown, To crown this conquest with unmeasur'd praise,
 crown, To crown, To crown this conquest with unmeasur'd praise,
 To crown
 To crown
 with unmeasur'd praise, To crown
 with unmeasur'd praise, To crown
 8ves.
 this conquest with unmeasur'd praise.
 this conquest with unmeasur'd praise.
 this conquest with unmeasur'd praise.
 this conquest with unmeasur'd praise.

PED.

No. 61.

Recit. — "SWEET FLOW THE STRAINS."

RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

Sweet flow the strains that strike my feasted ear, Angels might stoop from heav'n to
 RECIT.
 ACCOMP. { C: C: C: C:
 Sves.

hear The comely song we sing, To Israel's Lord and King. But pause awhile; due
 { S: S: S:
 C: C:

obsequies prepare To those who bravely fell in war: To E.le...azar special tribute
 { G: G: G:
 C: C:

pay; Through slaughter'd troops he cut his way, To the distinguish'd e.lephant, and whelm'd be..
 { S: S: S:
 C: C:

neath The deep-stabb'd mon..ster, Triumph'd in a glorious death.
 { G: G: G:
 C: C:

No. 62.

Air. — "WITH HONOUR LET DESERT BE CROWN'D."

Andante Larghetto.

TENOR
VOICE.

ACCOMP:

Andante Larghetto:

mf

JUDAS MACCABÆUS.

With

Voice.

honour let desert be crown'd:

The trumpet ne'er in vain shall sound,

The
SOLO.
Trumpet

mf

p

mf

p

trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound,

With

honour let desert be crown'd,

With

honour let desert be crown'd: The trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound;

SOLO.

But all at ten.tive to alarms, But

Fall

mf

all at ten.tive to alarms, The willing nations fly to arms, to

arms, to arms. And conquering or conquer'd, And conquering or conquer'd, claim

Salv

the prize, And conquering or con quer'd, claim the prize,

Fall

mf

Of hap...py earth, or far more happy skies. *Full*

E.

And conquering or conquer'd claim,... and claim the prize, Of

Tut. 2b-1

hap.....py earth, or far more hap...py skies, - and claim the prize of

hap.....py earth, or far more hap.....py skies.

f

N^o 63.

Recit.—“PEACE TO MY COUNTRYMEN.”

RECIT. EUPOLEMUS.

BASS
VOICE.

Peace to my countrymen; Peace! and Liber-ty! From the great senate

RECIT.

ACCOMP:

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N^o 64.

Chorus. — "TO OUR GREAT GOD."

SOPRANO. *Ob.*
Cl. & Choſ.

ALTO.

TENOR.

BASS.

ACCOMP.

The musical score consists of five staves. The top staff is for Soprano, featuring a treble clef and a key signature of one flat. The second staff is for Alto, with a bass clef and one flat. The third staff is for Tenor, with a bass clef and one flat. The fourth staff is for Bass, with a bass clef and one flat. The fifth staff is for Accomp., also with a bass clef and one flat. The vocal parts sing in unison, while the Accomp. part provides harmonic support. The lyrics are repeated in each section of the chorus. Handwritten markings include 'Choſ.' above the Alto staff, 'Bass' above the Tenor staff, 'I' above the Accomp. staff, and 'F' below the Accomp. staff. A red mark 'P.M.' is placed near the end of the first section. The score concludes with a repeat sign and '8ves.'

To our great God be all the honour giv'n, all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,
 To our great God be all the honour giv'n, To our great God be all the honour giv'n,

all the hon..our giv'n, To our great God be all the hon..our, all the hon..our
 all the hon..our giv'n, To our great God be all the hon..our giv'n, be all the honour
 all the honour giv'n, To our great God be all the hon..our, all the hon..our
 God, To our great God be all the hon..our giv'n, be all the honour
 giv'n, To our great God be all the hon..our, all...
 giv'n, To our great God be all the hon..our giv'n, be all, be
 giv'n, To our great God be all the hon..our giv'n, be all, be
 To our great God be all, be
 the hon..our giv'n, *Q.2*
Hear! all the hon..our giv'n, That grate ful hearts can send.... from earth..... to heav'n, That
 all the hon..our giv'n, That grate ful hearts can send, can
 all the hon..our giv'n,

ful hearts can send.... from earth to heav'n, That grate... ful hearts... can send...

grateful hearts can send.... from earth to heav'n, from earth to heav'n, That

send from earth to heav'n, from earth to heav'n, from earth to heav'n, That

That grate..... ful hearts can send from earth to heav'n, That

from earth to heav'n, from earth to heav'n, That grate..... ful hearts can send.... from

grate... ful hearts can send to heav'n, That grateful hearts can send.... from

grate... ful hearts can send to heav'n, That grateful hearts can send.... from

grate... ful hearts can send to heav'n, That grateful hearts can send.... from

grate... ful hearts can send to heav'n, That grateful hearts can send.... from

earth to heav'n, That grate... ful hearts can send from earth to heav'n, To our great

earth to heav'n, That grate... ful hearts can send from earth to heav'n, To

earth.... to heav'n... That grate... ful hearts can send from earth to heav'n, To

earth.... to heav'n... That grate... ful hearts can send from earth to heav'n,

Sves.

God be ho.nour giv'n, To our great God be all,..... be all the honour giv'n, That
 our great God be all the ho.nour giv'n, To our great God be all the honour giv'n, That
 our great God be all the ho.nour giv'n, To our great God be all the honour giv'n, That
 To our great God be all, be all the honour giv'n, That

FED. 8ves. 8ves.

grate.... ful hearts can send from earth to heav'n, That grate.... ful hearts can send... from
 grate.... ful hearts can send from earth to heav'n, That grateful hearts can send... from
 grate.... ful hearts can send from earth to heav'n, That grateful hearts can send... from
 grate.... ful hearts can send from earth to heav'n, That grateful hearts can send... from

8ves.

earth to heav'n, can send from earth to heav'n.
 earth to heav'n, can send from earth to heav'n.
 earth to heav'n, can send from earth to heav'n.
 earth to heav'n, can send from earth to heav'n.

N^o. 65. Recit. — “AGAIN TO EARTH LET GRATITUDE DESCEND.”

RECIT: ISRAELITISH WOMAN.

VOICE.

Again to earth let gratitude descend. Praiseworthy is our he-ro and our

RECOR:

friend: Come, then my daughters, choicest art be-stow, To weave a

chap-let for the vic-tor's brow; And in your songs for e-ver be con-

fess'd The va-lour that pre-serv'd, the pow'r that bless'd. Bless'd you with

hours, that scatter as they fly, Soft, quiet, gentle Love, and boundless Joy.

No. 66.

Duet. — "O LOVELY PEACE."*

Allegro.

1st VOICE.

2nd VOICE.

ACCOMP:

The musical score consists of six staves of music. The first two staves are for voices, both labeled 'Allegro.' The third staff is for the piano accompaniment, also labeled 'Allegro.' and marked 'mp'. The fourth staff begins with a vocal entry: 'O lovely Peace, with Plenty crown'd,' followed by a flute solo. The fifth staff continues the vocal line: 'O lovely, lovely Peace, Come, spread thy blessings, thy blessings all around:'. The sixth staff concludes the vocal line: 'Plenty crown'd, O lovely, lovely Peace, Come, spread thy blessings, thy blessings all around;'. The flute part continues throughout the vocal entries.

* In Handel's Score there is no direction for the *kind* of voices that are to sing this Duet; but it is generally performed by two Treble voices.

wavy corn, with wavy corn, with wavy
 with wavy corn, with wavy corn, with wavy corn,

corn. Let fleecy flocks the hills adorn,.... the
 with wavy corn, Let fleecy flocks the hills adorn, the

Adagio. *hr* *hr* *hr* hills..... a. dorn And smile..... with wavy corn.
 hills..... a. dorn, And smile..... with wavy corn.

Adagio. *(Voices alone.)* *p* *mf* *Tempo 1°*

Fine.

Fine.

Let the shrill trum...pet cease, Nor
Let the shrill trum...pet cease,
o...ther sound, But Nature's song.....sters wake..... the
Nor o...ther sound,
cheer.....ful morn, nor o...ther sound, nor o...ther sound,
But Nature's song.....sters wake..... the cheer.....ful
wake the cheer.....ful morn, But Na.....ture's songsters wake the
morn, the cheer.....ful morn, But Na.....ture's songsters wake the

cheer.....ful morn,
nor o.....ther
cheer.....ful morn, nor o.....ther sound

sound But Nature's song
But Nature's song

song.....sters wake the cheerful morn, But Nature's songsters wake the
song.....sters wake the cheer.....ful morn, But Nature's

cheer.....ful, wake the cheer.....ful morn. *Da Capo.*
songsters wake the cheer.....ful, wake the cheer.....ful morn.
Da Capo.

N^o 67.

Air. — "REJOICE, O JUDAH."

118

*Andante Allegro.*BASS
VOICE.

ACCOMP:

Andante Allegro.

Re... joice, O Ju.. dah, and in

songs di vine, With Che.ru.bim and Se.ra.phim, har...mo...nious join. Re...

-joice, O Judah, Re...joice,..... Re...joice,..... O

p

Judah, Rejoice, and in songs di vine, With Che.ru.bim and Se.ra.phim, har...

-mo...nious join, and in songs di_vine har...mo...nious join. Re...

-joice, O Ju.dah, Re...joice, O Ju.dah, Re...

mf

p

-joice, Re...-joice, With Che..-rubim and Se..-raphim,
 har..... mo..... nious join, in
 songs di..... vine, With Che..-rubim and Se..-raphim, har..
 . mo..... nious, har.. mo.... nious join.

 This image shows a page from a musical score for Handel's "Judas Maccabeus". The page contains six staves of music, each with a treble clef and a key signature of one sharp. The music is in common time. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the basso continuo style, indicated by a basso continuo symbol. The vocal parts sing in four-part harmony. The piano part provides harmonic support with sustained notes and chords. The vocal parts sing the words "Re-joice", "With Che-rubim and Se-raphim", "har-mo-nious join", "songs di-vine", "With Che-rubim and Se-raphim, har-", and ". mo-nious, har.. mo... nious join." The piano part ends with a dynamic marking of 'p' (pianissimo).

~~212 27050172~~

Nº 68.

Chorus. — “HALLELUJAH, AMEN.”

CHORUS. *Allegro.*

SOPRANO.

CHORUS. *Allegro.*

CHORUS. *Allegro.*

CHORUS. *Allegro.*

CHORUS. *Allegro.*

Hal...le...lu...jah, Amen, Amen, Hal...le...lu...jah, A...men.

CHORUS. *Allegro.*

B
f

8ves.

Hal...le...lu...jah, Amen, Amen, Hal...le...lu...jah, A...

Amen, Hal...le...lu...jah, A...men. Hal...le...lu...jah,..... Hal...le...lu...jah, Hal...le...

Amen, Hal...le...lu...jah, A...men. Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...

Hal...le...lu...jah, Amen, Amen. Hal...le...lu...jah, Hal...

8ves.

(*SL. 01. 4 H. 3*)
St. 1 Tr. 3 *added*

men, A...men, A...men, Hal...le...lu...jah, Hal...le...lu...jah, Hal...

u...jah, Hal...le...lu...jah,..... Hal...le...lu...jah,..... Hal...le...lu...jah, Amen,

ah, Hal...le...lu...jah,..... Hal...le...lu...jah,..... Hal...le...lu...jah,

e...lu...jah,..... Hal...le...lu...jah,..... Hal...le...lu...jah, Amen,

le lu jah, Hal le lu jah, A men, A men, Hal le lu jah, A
A men, Hal le lu jah, A men, Hal le lu jah, A
Hal le lu jah, A men, A men, Hal le lu jah, A
A men, Hal le lu jah, A men.

8ves.

men. O Ju... dah, re.. joice, re.. joice,..... Re.. joice,..... O
O Ju... dah, re.. joice, re.. joice, re.. joice, Re.. joice, O
men. O Ju... dah, re.. joice, re.. joice,..... Re.. joice,..... O
O Ju... dah, re.. joice, re.. joice,..... Re.. joice,..... O

FULL

ff

Ju.dah, in songs di... vine, With Che.ru.bim and Se.ra.phim har.mo..... nious
Ju.dah, in songs di... vine, With Che.ru.bim and Se.ra.phim har.mo..... nious
Ju.dah, in songs di... vine, With Che.ru.bim and Se.ra.phim har.mo..... nious
Ju.dah, in songs di... vine,

join, With Che..ru...bim and Se...ra...phim har...mo...nious
 With Che..ru...bim and Se...ra...phim har...mo...nious
 Sves.

join, Hal..le....lu....jah, A..men, A..men, Hal..le....lu....jah, A...
 join, har.....mo.....nious join. Hal.....le.....lu...
 join, Hal..le....lu....jah, A..men, A...men, Hal..le....lu...jah, A...
 join, har.....mo.....nious

PED.

men, and in songs di...
 jah, and in songs di...
 men, and in songs di...
 join, and in songs di...

vine, har...mo...nious join. Hal..le..lu..jah, A..men,
 Amen, Halle..lujah, A...men. Amen.
 Amen, Halle..lujah, A...men. Amen.
 Amen, Halle..lujah, A...men. Amen.
 Amen, Halle..lujah, A...men. Amen.
 Amen, Halle..lujah, A...men. Amen.

Adagio.

A..men, *Adagio.* Hal..le..lu..jah, A...men.
 A..men, *Adagio.* Hal..le..lu..jah, A...men.
 A..men, *Adagio.* Hal..le..lu..jah, A...men.
 A..men, Hal..le..lu..jah, A...men.

Fuu *Adagio.*

PED. End.

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